

**5 SONGS**  
WITH BASS LINES

**AC/DC**

"FOR THOSE ABOUT TO ROCK  
(WE SALUTE YOU)"

**BLACK SABBATH**

"THE MOB RULES"

**STEVIE RAY VAUGHAN**

"PRIDE AND JOY (live)"

**MY CHEMICAL**

**ROMANCE**

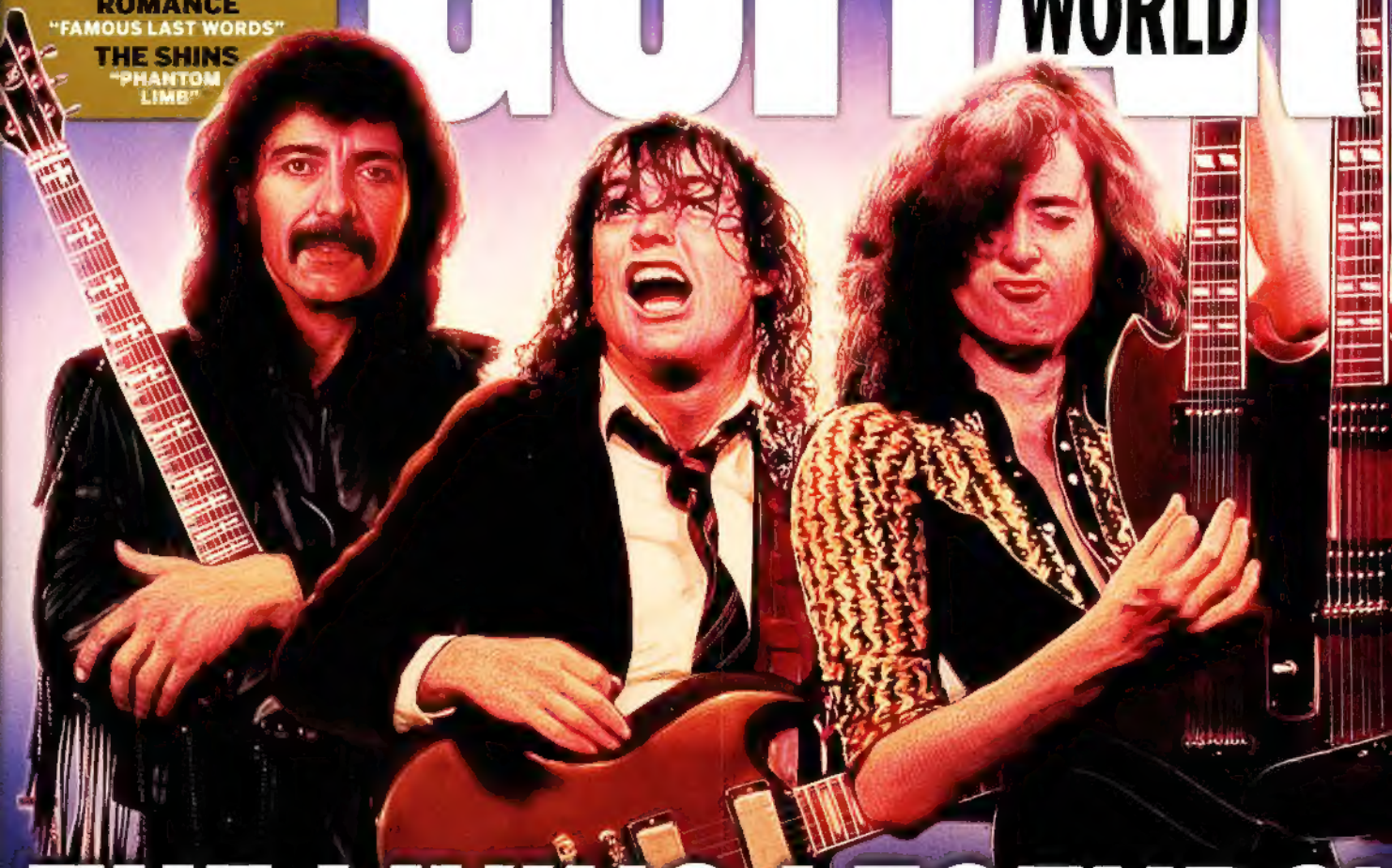
"FAMOUS LAST WORDS"

**THE SHINS**

"PHANTOM  
LIME"

**FALL OUT BOY /// WOLFMOTHER /// BILLY GIBBONS**

# GUITAR WORLD



## THE LIVING LEGENDS!

**TONY IOMMI**

IT'S HEAVEN & HELL!  
**BLACK SABBATH** REUNITES  
WITH RONNIE JAMES DIO

**ANGUS YOUNG**

THE MAKING OF  
**AC/DC**'s MASTERPIECE  
HIGHWAY TO HELL!

**JIMMY PAGE**

ON THE ROAD WITH **ZEPPELIN**  
IN THE SEVENTIES!  
+ JIMMY'S NEW DOUBLE NECK



\$7.99US \$9.99CAN

05>

**Future**  
MUSIC MAGAZINE



7 25274 02135 2

**GLENN TIPTON:** How to Play the Best of Judas Priest  
**JOHNNY WINTER:** His Incredible Comeback Story  
◀ **JEFF BECK**'s Surprise "Official Bootleg" Live Album



# ALEXI LAIHO

CHILDREN OF BODOM

## SIGNATURE SERIES

Available in LTD and ESP Signature Series Models



Supporting music education through  
MusiCares Institute: [www.musicares.org](http://www.musicares.org)

[www.myspace.com/espcustomguitars](http://www.myspace.com/espcustomguitars)

[www.ESPguitars.com](http://www.ESPguitars.com)

# ERIC CLAPTON

FIVE DECADES... ONE CONSTANT.  
ERNIE BALL STRINGS



THANK YOU ERIC,  
FOR TAKING US ALONG FOR THE RIDE.





# TWO NEW DANELECTRO GUITARS!

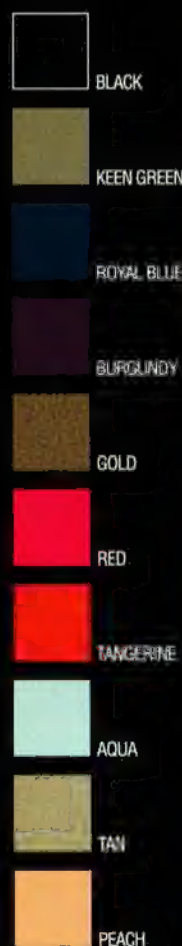
**'59 Dano™**  
Upgraded pickups,  
hardware and  
finishes.

**\$299** List



**Dano Pro™**  
First ever re-issue.  
Upgraded pickups,  
hardware and  
finishes.

**\$299** List



**DANELECTRO**

[www.danelectro.com](http://www.danelectro.com)  
**1-888-643-8950**



# 14

## WAYS TO PLAY BERKLEE THIS SUMMER



1 Five Week Performance Program

2 Song Writing Workshop

3 Brass Weekend

4 Saxophone Weekend

5 Music Production Workshop

6 Bass Lines

7 String Fling

8 The Business of Music

9 Gospel Workshop

10 Berklee Percussion Festival

11 Guitar Sessions

12 Berklee in L.A.

13 Stage Performance Workshop

14 International Musicians English  
Language Institute (IMELI)

# 2007

**BERKLEE SUMMER PROGRAMS**  
[berklee.edu](http://berklee.edu)

**Berklee**  
*college of*  
**music**

Music on a different scale.

617.747.2245 or toll free 877.BERKLEE

BERKLEE SUMMER PROGRAMS

1140 BOYLSTON STREET, BOSTON, MA 02215

E-MAIL: [summer@berklee.edu](mailto:summer@berklee.edu)



# Single?



Join the family at an authorized dealer near you.



# CONTENTS

VOL. 28/ NO. 5 • MAY 2007



## FEATURES

### 46 JOHNNY WINTER

After years of substance abuse and bad business deals, the blues legend gets a new lease on life—and fights to reclaim his lost legacy.

### 52 LED ZEPPELIN

In 1973, Led Zeppelin were flying high...in more ways than one. The story behind *Houses of the Holy*, the album that made the group international superstars.

### 60 JIMMY PAGE SIGNATURE DOUBLE NECK

Gibson and Jimmy Page join forces to develop a limited-edition replica of his iconic double-neck guitar.

### 64 HEAVEN AND HELL

When metal fans think of Black Sabbath, they think of Ozzy Osbourne. Yet, for a short time in the early Eighties, Ronnie James Dio was the voice of metal's greatest band. Now, two decades later, he's back, and for the band, it's Heaven and Hell.

### 70 AC/DC

In 1979, AC/DC were poised to break big in America. Their record company desperately wanted a hit single. What they got was a "Highway to Hell."

### 76 SOLOING STRATEGIES

Associate editor Andy Aledort shows you how to solo like Angus Young, Jimmy Page and Tony Iommi.

60

### JIMMY PAGE SIGNATURE DOUBLE NECK

### 80 FALL OUT BOY

Fall Out Boy were 2005's hottest new act, but follow-ups are hell. Patrick Stump, Joe Trohman and Pete Wentz tell how they'll survive the dreaded sophomore slump with their latest release, *Infinity on High*.

**PLUS** Good Charlotte are out to prove that even the most poppy punk band can grow old gracefully on *Good Morning Revival*.

### 86 JUDAS PRIEST LESSON

Judas Priest guitarist Glenn Tipton gives *Guitar World* a private demonstration of his masterful metal technique on a trio of Priest classics.

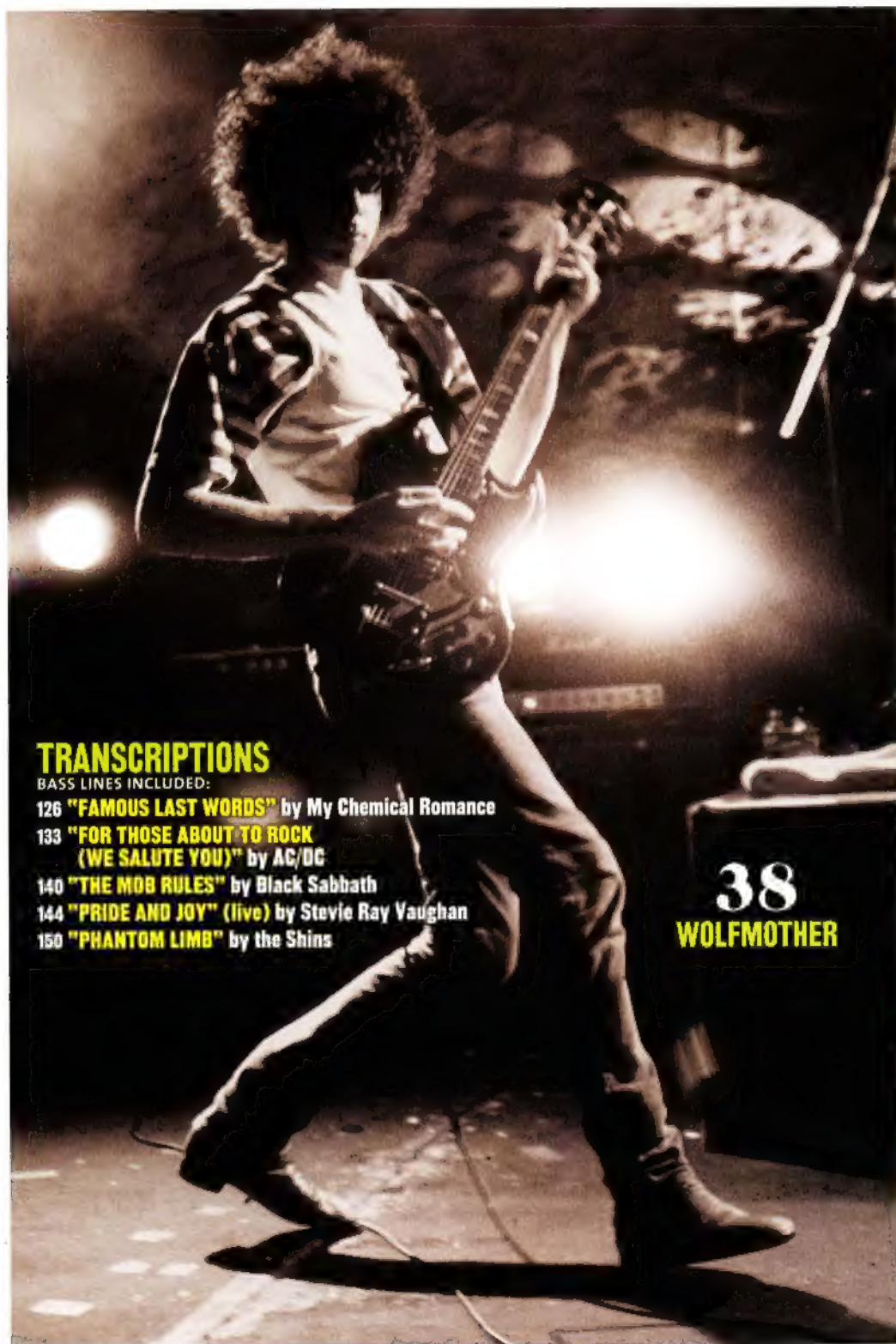
Cover Painting by **TIM O'BRIEN**

Cover inset by Scott D. Smith/Retna Ltd.



# CONTENTS

VOL. 28/ NO. 5 • MAY 2007



## TRANSCRIPTIONS

BASS LINES INCLUDED:

126 "FAMOUS LAST WORDS" by My Chemical Romance

133 "FOR THOSE ABOUT TO ROCK  
(WE SALUTE YOU)" by AC/DC

140 "THE MOB RULES" by Black Sabbath

144 "PRIDE AND JOY" (live) by Stevie Ray Vaughan

150 "PHANTOM LIMB" by the Shins

38  
WOLFMOTHER

## DEPARTMENTS

### 28 SOUNDING BOARD

Letters to the Editor &  
Defenders of the Faith

### 31 TUNE UPS

Jeff Beck, "Splat-O-Caster" for sale, Zakk Wylde's set list, *Guitar World* launches new web site, *GW Inquirer* with Billy Gibbons, Dear Guitar Hero with Wolfmother's Andrew Stockdale, Cartel, Silversun Pickups and more!

**Betcha Can't Play This** with Al Pitrelli

**Record Reviews:** The Doors, Type O Negative, Sevendust, the Stooges, Son Volt and Lordi

### 162 SOUNDCHECKS

Fender Pro Tube Series Super-Sonic 1x12 combo, Gibson Billie Joe Armstrong Les Paul Junior, Minarik Studio Extreme Series Lotus electric guitar and Genz Benz Black Pearl 30 1x12 combo

#### 166 Playing the Market

The inside scoop on vintage gear

**166 Buzz Bin** Carl Martin AC-Tone two-channel overdrive and boost

**168 New EQ** What's new and cool in the world of gear

**172 The Hole Truth** Yamaha Compass Series CPX900 acoustic-electric guitar

#### 174 Tech Education

Dealing with acoustic intonation problems

### 186 A VULGAR DISPLAY OF POWER

A complete overview of Army of Anyone guitarist Dean DeLeo's live rig

## COLUMNS

#### 120 Time to Burn

by Michael Angelo Batio

**122 Morse Code** by Steve Morse

**124 Axendancy** by Trivium

DANIEL BOUD



# A BETTER WAY TO BUY GUITARS

Sweetwater

# GUITAR GALLERY



## AMAZING SELECTION

We stock a huge inventory ranging from inexpensive, high-quality starter guitars to limited collectors editions.

## LOWEST PRICES

We deliver the best possible value combined with unmatched customer service!

## CLIMATE-CONTROLLED STORAGE

Instead of hanging on a showroom wall for anybody to play, the only hands on your instrument are those of our highly-qualified guitar techs.

## GUITAR-SAVVY SALES STAFF

Your Sales Engineer is an expert in all areas of guitar gear!

## 55-POINT INSPECTION

Nearly every guitar goes through our detailed inspection, setup, and final evaluation before it's shipped to you!

**Hundreds More Guitars in Stock!**  
sweetwater.com/guitargallery

Don't see what you're looking for?  
We have more guitars in our huge inventory  
than we can show here! Call 1-800-222-4700.

**Sweetwater**

Music Instruments & Pro Audio

1-800-222-4700

www.sweetwater.com



- Others can imitate, but we have the original, and still the best, free shipping.
- Maximum reliability — we use FedEx to get your order there on time.
- It's not fast if it doesn't ship! Most orders ship the same day for the FASTEST delivery.



**e 906**Guitar &  
Amp Mic**e 935**Vocal  
Mic**HD280Pro**Sealed  
Headphones

Sad never  
sounded  
so **good**

**Robert Randolph and Sennheiser**

Premier bluesman Robert Randolph has a lot to say with his guitar and his voice. When it comes to making sure he sounds his best, his choice is Sennheiser.

Robert says, "I wouldn't dream of going on stage without Sennheiser - it's what gives my sound to the world. Sennheiser is as good as it gets!"

Learn more at [www.sennheiserusa.com](http://www.sennheiserusa.com)



Hear how great Sennheiser sounds on *Colorblind*, the new album from Robert Randolph & The Family Band. Check it out at [www.robertrandolph.net](http://www.robertrandolph.net)

**e**volution



# Zoom's H4 Handy Digital Recorder.

## The most versatile mobile recorder ever made.

### IT'S A STEREO FIELD RECORDER

Life happens. Record it with the Zoom H4 Handy Digital Recorder. Ideal for recording live music, songwriting sessions, podcasts, interviews — anything you can imagine.

Two studio-quality condenser microphones in an X/Y configuration are on board for true stereo recording. Or plug external mics into its two phantom powered XLR-1/4" input jacks. Then shape your sound with effects like compression, limiting and mic modeling. All at 24-bit/96kHz resolution.

The H4 comes with a 128MB Secure Digital (SD) card. With a 2GB card you get 380 minutes of CD quality audio or a staggering 34 hours in MP3 format. Use the USB interface to move your recordings to a Mac or PC.

Night vision is provided by a back-lit LCD which allows you to monitor all aspects of operation. Powered by 2 AA batteries, the H4 provides four hours of continuous recording. And we've included an AC adapter, USB cable, windscreens and tripod adapter.

### IT'S A 4-TRACK RECORDER!

In 4-track recording mode, songwriters and musicians can use the combination XLR-1/4" phone jacks to record vocals, guitars, bass and keyboards. We've also included our most incredible guitar and bass modeling effects, which accurately reproduce the most famous amps ever made

### IT'S AN AUDIO INTERFACE

The H4 is also a USB Digital Audio Interface that enables you to record instruments and vocals *directly* to your computer. And it comes with Cubase LE, a 48-Track Digital Audio Workstation to edit, mix and master your recordings on either Windows or Mac OS.

THE ZOOM H4 HANDY DIGITAL RECORDER.  
DIGITAL RECORDING FOR EVERYONE, EVERYWHERE.



**zoom**  
CATCH US IF YOU CAN



2007

# Schecter

*The New Breed*



C-1 Lady Luck

Ultra

Hellraiser Tempest

C-1 Exotic Star

Corsair

## *Featured Artists*

ILYBICD: Edward

HateSphere: Heinz

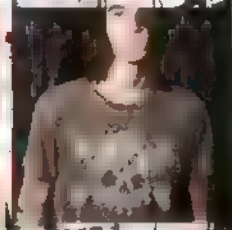
Horrorpops: Geoff

24 pg. Catalog

## *Schecter Gear*

Distressed Skull

DoubleDevil Hoodie



[chosendarkness.com](http://chosendarkness.com)

[hatesphere.com](http://hatesphere.com)

[horrorpops.com](http://horrorpops.com)

Get your gear @ [schecterguitars.com](http://schecterguitars.com)





**BLUES SARACENO**  
GUITARIST EXTRAORDINAIRE

PHOTO: JULIA SCHMIDT-ALBEE

## BLUES FOUND HIS.

"Although my personal amps are highly modified, the only way I can get the anticipated tone is through the last link in the chain, the speaker. Eminence Speakers always seem to bring out the most flattering qualities of my amplifiers, always a perfect match!"

### NOW FIND YOURS.



The Governor 12"



The Art and Science of Sound  
[www.eminence.com](http://www.eminence.com)



Find out the latest on Blues at :  
[www.bluessaraceno.com](http://www.bluessaraceno.com)





# 'tar straps

Grunge never  
looked so good!

THE BEST WEAR  
WEAR  
LEVY'S GUITAR STRAPS

[www.levysleathers.com](http://www.levysleathers.com)





## **WHEN YOU'RE JOE SATRIANI, YOU CAN PLAY ANY AMP YOU WANT**

Being Joe has its luxuries. Like co-designing the JSX® signature line of amplifiers with Peavey. And when those are perfected, dreaming up the new JSX Mini Colossal™, a true class-A amp with tremolo and a speaker-simulated direct out that actually sounds just like the amp. Built to run clean, crunchy or down and dirty, it's colossally easy to get a great tone from the Mini Colossal. Joe Satriani plays Peavey. Find out why at your local Peavey retailer or [Peavey.com](http://Peavey.com).



[www.peavey.com](http://www.peavey.com)



# JamMan®

# #1

looper/phrase  
sampler in the  
USA\*



Never lose a loop  
again. Upload and  
download loops  
and backing tracks  
with JamMan's built-in  
USB port to PC or Mac®.

# 24

minutes of recording time with the  
included CompactFlash card.

# 99

The number of loops you can create  
and store on a JamMan®.

# 6½

hours of recording time with an  
optional 2GB CF card.



Make the comparisons. Run the  
numbers. Own the world's most  
powerful looper. JamMan®.

From the folks who invented the original PDS8000 looper about 10 million seconds ago ■ [www.digitech.com](http://www.digitech.com) ■ 801.566.8800

**DiGiTech**  
The Power to Create



“EVERY INSTRUMENT IS TOUCHED, WORKED  
ON AND CARED FOR BY DOZENS OF  
SKILLED MEN AND WOMEN.”

*-Paul Reed Smith*

By applying the human touch in our production, we believe that we create instruments that are unique, beautiful and a joy to play. Visit a dealer near you to experience PRS Guitars.



[www.prsguitars.com](http://www.prsguitars.com)

## THE REAL DEAL

We know what you want... a real guitar that looks, feels and sounds killer right out of the box.

Affordable but gig ready, with no mods, upgrades or other foolery required.

That's Reverend.



**NEW!  
SET-NECK SERIES**

Designed by world-class luthiers, the Volcano Set-Neck Series is a true masterpiece of guitar craftsmanship. It's a double-necked guitar that's built to last, with a solid body and two necks that can be played independently or together. The Volcano Set-Neck Series is a true masterpiece of guitar craftsmanship. It's a double-necked guitar that's built to last, with a solid body and two necks that can be played independently or together. The Volcano Set-Neck Series is a true masterpiece of guitar craftsmanship. It's a double-necked guitar that's built to last, with a solid body and two necks that can be played independently or together.

586.775.1025 Exclusive Dealerships Available



# GUITAR WORLD

## EDITORIAL

EDITOR IN CHIEF Brad Tolinski

MANAGING EDITOR Jeff Kitta

EXECUTIVE EDITOR Christopher Scapellato

SENIOR EDITOR Brad Angle

TECH EDITOR Paul Riarlo

ASSOCIATE EDITORS Andy Aledort, Richard Winstock, Nick Bowcott, Alan di Perna, Meredith Ochs, Alan Paul

CONTRIBUTING WRITERS Jonah Bayer, Tom Benajour, Joe Bosse, Matt Bruck, Dan Epstein, Chris Bill, Randy Harward, Eric Kirkland, Joe Lelands, Emilie Menasché, Adam Partmutter, Jon Wiederhorn

PRODUCER OF DIGITAL MEDIA Peter Hestley

VIDEOGRAPHY & POST PRODUCTION Albert Cavelli

ONLINE EDITOR Jeff Kitta

## MUSIC

SENIOR MUSIC EDITOR Jimmy Brawn

MUSIC EDITOR Matt Scharfglass

MUSIC ENGRAVERS Staccato Media Group, Inc., MusiCamp, Inc.

MUSIC CLEARANCE AND COPYRIGHTS Sean McDevitt

## ART

DESIGN DIRECTOR Andy Omet

DEPUTY ART DIRECTOR Eugene Wang

DESIGNERS [REDACTED]

PHOTO EDITOR Jimmy Hubbard

PHOTO RESEARCHER Anne Dickson

DIGITAL IMAGING SPECIALIST Justin Phillips

## EDITORIAL AND ADVERTISING OFFICES

147 5th Ave., 9th Floor, New York, NY 10010

(212) 768-2966; FAX: (212) 944-9279

EMAIL: [advertising@guitarworld.com](mailto:advertising@guitarworld.com)

WEB PAGE: [guitarworld.com](http://guitarworld.com)

SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS [REDACTED]

## DISTRIBUTION

PUBLISHER Greg Di Benadette

[greg@guitarworld.com](mailto:greg@guitarworld.com)

ADDITIONAL SALES Robert Oye

646-723-8431, [robert@guitarworld.com](mailto:robert@guitarworld.com)

ADVERTISING SALES Jason Perl

646-723-8439, [jperl@futureus-inc.com](mailto:jperl@futureus-inc.com)

ADVERTISING SALES Matt Charles

646-723-8426, [mcharles@futureus-inc.com](mailto:mcharles@futureus-inc.com)

ADVERTISING SALES Scott Sciacca

646-723-8476, [ssciacca@futureus-inc.com](mailto:ssciacca@futureus-inc.com)

ADVERTISING SALES Jeff Tyson

646-723-8421, [tyson@futureus-inc.com](mailto:tyson@futureus-inc.com)

WEST COAST ADVERTISING SALES [REDACTED]

323-628-4206, [dbrown@futureus-inc.com](mailto:dbrown@futureus-inc.com)

AD COORDINATOR Anna Blumenthal

646-723-8404, [anna@guitarworld.com](mailto:anna@guitarworld.com)

## PRODUCTION

PRODUCTION DIRECTOR Richie Lesovsky

PRODUCTION COORDINATOR Hans Huel

## CIRCULATION

NEWSSTAND DIRECTOR Tom Farrugia

CIRCULATION DIRECTOR Crystal Hudson

FULFILLMENT MANAGER Diana Rerwits

SENIOR NEWSSTAND MANAGER Heather Crawford

CUSTOMER SERVICE MANAGER Mike Manrique

BILLING AND RENEWAL MANAGER Betsy Wong

## FUTURE US, INC.

4000 Shoreline Court, Suite 400, South San Francisco, CA 94080

[www.futureus-inc.com](http://www.futureus-inc.com)

PRESIDENT Jonathan Simpson-Bint

VICE PRESIDENT/CEO Tom Valentino

VICE PRESIDENT/CIRCULATION Kelly Klingel

GENERAL COUNSEL Charles Schug

PUBLISHING DIRECTOR/TECHNICAL Chris Coelho

PUBLISHING DIRECTOR/MUSIC Steve Aaron

PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT Dave Barrow

EDITORIAL DIRECTOR/TECHNICAL Jon Phillips

EDITORIAL DIRECTOR/MUSIC Brad Tolinski

DIRECTOR OF CENTRAL SERVICES Nancy Durlaster

MARKETING DIRECTOR Shawn Roberts

PRODUCTION DIRECTOR Richie Lesovsky

## Future Network, SA

Future Network, SA is part of Future plc. Future produces carefully targeted specialist interest magazines for people who share a passion. We aim to satisfy that passion by providing interesting, useful and money-reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 150 magazines in the UK, France and Spain. Over 100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).  
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN Roger Parry

CHIEF EXECUTIVE OFFICER Steve Spring

BRIEFING DIRECTOR John Bowman

Tel: +44 1275 442244

[www.futureplc.com](http://www.futureplc.com)

REPRINTS For reprints contact Reprint Management Services  
717 399 1900 ext. 00

SUBSCRIPTION QUERIES Please email [gwocustserv@cdsfulfillment.com](mailto:gwocustserv@cdsfulfillment.com)  
or call customer service toll free at 800 456-6447

**GATOR CASES**

**Pedal Tote Pro**

**New Larger Size**

16" x 30" Wooden, carpeted pedal board.  
800-Denier nylon padded carrying case with pocket.  
Powered Version Includes (1) G-BUS-8 Multi-output 1.7 amp power supply for guitar effects pedals.  
(8) 9v outputs & three (3) 18v outputs.  
Comes with 24" cables & UL approved power supply.

[www.gatorcases.com](http://www.gatorcases.com)

**PREPARE TO BE DESTROYED**

**GUITAR WORLD**

**INSANE!**

**GUITAR PLAYER**

LANDMINE PEDAL CO. DISTORTION PEDAL.  
BUILT FROM 7" ANALOG / SOLID STEEL / MIX OUT  
THE HEAVIEST DISTORTION PEDAL EVER!

**LANDMINE PEDAL CO.**  
[www.landminepedals.com](http://www.landminepedals.com)





**Wylde**

ORIGINAL STRINGS MANUFACTURED IN CALIFORNIA

ZAKK WYLDE SIGNATURE STRINGS | DUNLOP ICON SERIES  
ELECTRIC NICKEL PLATED STEEL • ACOUSTIC PHOSPHOR BRONZE  
JIMDUNLOP.COM • LIVE TO PLAY LIVE®





# JVM THIS CHANGES

THIS IS THE NEW ALL-VALVE, FOUR-CHANNEL, 12-MODE, 100-WATT, MIDI-COMPATIBLE JVM410H HEAD. NOTHING IS GOING TO BE THE SAME.

The latest all-valve amp from Marshall has been years in the making. From the moment Marshall set the bar for guitar tone, players – and imitators – have wanted in on the Marshall legend. The original gold and black stack with the unmistakable tone.

Enter the JVM. With this one amp, not only is every guitar tone possible, every tone is jaw-dropping. But today, guitarists demand far more than just tone quality alone. An amp that allows execution of complex, wide-ranging sonic combinations is no longer a plus – it is a must.

As always, players get it all from Marshall.

The JVM has four fully independent channels, each with three footswitchable modes, for tonal versatility, fluidity and range like never before. The twelve modes run from pure, simple, mind-blowing cleans all the way to gain that'll take your head clean off. Move effortlessly and seamlessly between modes with the supplied programmable 6-way footswitch or control all front-panel switching via MIDI. The tonal possibilities are endless...

The JVM changes having to settle for less-than-perfect tone. It changes playing through overly-complicated set-ups. It changes wishing your amp could do it all when it can't.

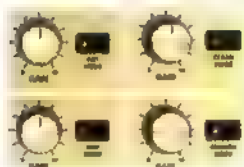
THE ONLY THING THIS AMP DOESN'T CHANGE IS THAT MARSHALL RULES. ALWAYS.

"Marshall is back with a new flagship that delivers on every promise... It's a multi-channel, multi-mode monster that really works and, try as we may, we can't find a single weak point in the JVM's tonal palette."

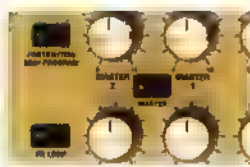




# M. EVERYTHING.



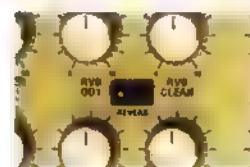
Four independent channels: Clean, Crunch, Overdrive 1 and Overdrive 2, each with three footswitchable modes.



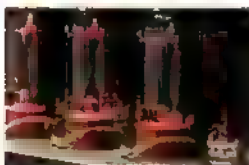
Two footswitchable Master Volumes.



Dedicated, programmable 6-way footswitch with memory and 7 LED indicators.



Studio quality, footswitchable Digital Reverb.



Five ECC83 (12AX7) preamp and four EL34 power-amp valves.



Rear panel Emulated Line Out, footswitch, and MIDI IN/THRU jacks.



Series FX loop with bypass, footswitchable series/parallel FX loop with instrument/line level switch and mix control



Manufactured in Milton Keynes, England. As always.

Also available as a 100-Watt 2x12" combo, the JVM410C.

# THE WOODSHED

MAY 2007

## LAND OF THE LIVING

**O**DDLY, THE IDEA for this month's cover story on some of our favorite living guitar legends came about while we

were preparing last month's salute to some of our favorite deceased guitar legends. The concept was triggered by the announcement of the Black Sabbath/Ronnie James Dio reunion tour, which was followed by rumors of a new AC/DC album...not to mention some loose talk of a Led Zeppelin project

We asked ourselves, Why wait until our heroes kick the bucket when we can celebrate their musical achieve-

ments right here and now? As if on cue, all sorts of related cool stuff started showing up at our door: an amazingly thorough AC/

DC bio, a new Jimmy Page double-neck replica and even an astounding live album by one of rock's great virtuosos, Jeff Beck, all of which are featured in this issue

But perhaps the best thing to find its way into our hands was Sean McDevitt's fine investigative piece on the triumphant return of blues rocker Johnny Winter. Although he's not as well known as Page or Young, Winter was one of the fastest and most expressive guitarists of the late Sixties.



Reckless and wild in the best sense, the albino from Texas recorded a mind-blowing string of blues albums before a drug habit temporarily derailed his career in the mid Seventies

After cleaning up, Winter made a comeback in the Eighties and Nineties, but over the past several years, his increasingly frail appearance and sporadic concert schedule fueled rumors that the bluesman was ill or had fallen back on his old ways. But what really happened to Winter, as Sean reports, is perhaps more shocking.

The good news is that Johnny Winter, like the rest of the musicians featured in this issue, is still alive and well and ready to rock like the legend he is for years to come

—BRAD TOLINSKI  
Editor-in-Chief

**madison**

*Santiago Dobles... Aghora*  
Fluid leads, defined clean  
and gain channels


*Ron Corrillo... The Mandrake*  
Road worthy, amazing tight sound,  
killer distortion

**Madison**

**Madison**

[www.madisonamps.com](http://www.madisonamps.com)





*performance is our passion*

- angled headstocks
- grover machine heads
- sustain, sustain, sustain
- choice woods
- legendary designs
- handcrafted for your hands
- fashioned for your eyes
- premium electronics
- light up the strings
- classic USA humbuckers
- since 1873
- lifetime warranty



Ray Toro of My Chemical Romance  
and his Elitist Les Paul® Standard

**Epiphone**

Call 1.800.444.2766 or visit us at [www.epiphone.com](http://www.epiphone.com)

*performance is our passion*

a part of the Gibson family of brands

# SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 8TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT [SOUNDINGBOARD@GUITARWORLD.COM](mailto:SOUNDINGBOARD@GUITARWORLD.COM).

## MARCH MADNESS

For years I have read your magazine religiously, but until now I have never been compelled to write in. December's issue featured a transcription of Children of Bodom's "Are You Dead Yet?" (which I spent hours learning). January had a big article on how to shred and Wolfmother's "Joker & the Thief" tab, and to top it off, March was an amazing Eddie Van Halen issue, and also featured a tapping lesson with Herman Li and Alexi Laiho! My god, *Guitar World*—you guys rock

Wesley Rands  
via email

I haven't been in the mood to play much lately: my uncle died tragically in November, my grandmother who raised me died last week, my wife is nine months pregnant and I just got laid off. It wasn't until I saw the March issue with Eddie Van Halen on the cover that I started to smile again. I even started playing again after reading the lesson on two-handed tapping. Thank you for getting me off the pity pot and back in the saddle again.

Adam Gauthier  
Boston, MA

## TALES FROM THE DARKSIDE

The first time I heard Celtic Frost I was scared to death. I wondered what had happened to guitarist Thomas Gabriel Fischer to make him write such extreme music. Thanks to the interview with him in the March issue, I now see how the dots connected in his artistic journey



Like Thomas, I was an out-cast in my little farm town. And thanks to my father's massive record collection, my refuge was also music. Thanks for shedding light on the roots of an extreme-metal genius.

Scott Riley  
via email

Holy shit! When I opened my March issue and gazed upon the Tom Fischer interview, I was totally psyched. I have been a fan of Celtic Frost's low-down crunch since I first heard *Morbid Tales* back in the early Eighties. I would love to see one of their songs transcribed in a future issue.

Thanks Guitar World!

Douglas Harbeson  
Fontana, CA

instructive, and the overall format is educational and supportive. Though I'll never own an EVH replica, I am tempted to incorporate the tapping technique into some of the Django songs I know. Thanks for a look into a musical world I was not aware of.

Bill Stillwell  
Seattle, WA

## HERO WORSHIP

The Dear Guitar Hero with Jason Becker was very touching. He is truly an inspiration to humanity. It's great to see that he hasn't let illness affect his creativity, sense of humor or positive outlook on life. It made me realize that I take my health and playing ability for granted sometimes. I may never shred like Jason, but I'm going to practice twice as much after reading that article!

Joe Begly  
Westminster, MD

## READER DIGESTS

I am a 50-something, acoustic/electric, swing/jazz player who got a subscription to your magazine by mistake. While I have no interest in, or experience with, the style of most of the music featured in your pages, I have found myself thoroughly engrossed. I've read every issue cover to cover, including the advertisements, three times. The articles and interviews are entertaining and

Your March issue was outstanding. The heartrending story of metal guitar virtuoso Jason Becker's struggle with ALS and the amazing article on the resurgence of Celtic Frost's Tom Fischer were both top-notch pieces of journalism. It's also interesting to note that Tom Fischer is not even listed as an Ibanez artist on the company's web site, even though he was pictured in your article with his HR Giger model Iceman

Ian  
via email



THANK YOU  
FOR GETTING  
ME OFF THE  
PITY POT AND  
BACK IN THE  
SADDLE AGAIN.

## DEFENDERS OF THE FAITH



### CURTIS JASON MIZZELL

AGE 35  
HOMETOWN Charleston, SC  
GUITARS Ibanez RG70 and RG321  
SONGS I'VE BEEN PLAYING Anything by Lamb of God, Slipknot and Disturbed  
GEAR I MOST WANT An Ibanez H.R. Giger RGTHRG1



### CHRIS SUNKURN

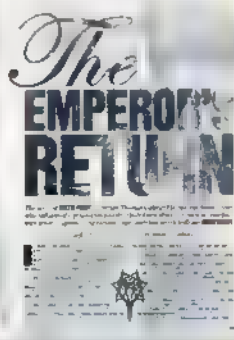
AGE 30  
HOMETOWN Seattle, WA  
GUITARS Ibanez JEM and Fender HRR Strat  
SONG I'VE BEEN PLAYING Godsmack's "Shine Down"  
GEAR I MOST WANT An Ibanez UV78K



### KYLE STUMP

AGE 17  
HOMETOWN Moorfield, WV  
GUITARS Ibanez S370, Epiphone SG Special, Samick acoustic  
SONGS I'VE BEEN PLAYING Originals from my band, Never Silent  
GEAR I MOST WANT A Gibson Custom Zakk Wylde Les Paul

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to [defendersofthefait@guitarworld.com](mailto:defendersofthefait@guitarworld.com). And pray!







## Voice Contour Control™ Standard Equipped.

### Complete Tonal Flexibility for the Hard Working Guitarist.

Sometimes you need a little bit of single coil. Sometimes you need a whole lot of humbucker. Whatever tone you need, Idol Pro and 64 series guitars come standard equipped with a patented Voice Contour Control system to help you out. The VCC tone system allows you to seamlessly blend warm humbucker tones with the twang of a single coil without the buzz that is normally associated with single coil pickups.



*Washburn*

GUITARS

A CHICAGO ORIGINAL SINCE 1887

Be our friend, [myspace.com/washburnguitars](http://myspace.com/washburnguitars)  
[washburn.com](http://washburn.com)

©2007 Washburn Guitars. Photos: Trohman, Kennelly and Skiba by Andy Buchanan.



**IDOL PRO**  
(W166 PRO)

**IDOL 64**  
(W164)



# RAW POWER <sup>FOR</sup> REAL PLAYERS.



**New RP150, RP250 & RP350 Multi-Effects Guitar Processors.**  
The most advanced tone tools ever...from the inventors of multi-effects.

Up to 181 new studio-grade models powered by our next-generation AudioDNA-3 core processor.  
Access 900 unique killer combinations • seconds to new Tone and Effects Library 8000.  
Plus Editor/Librarian and 24-bit recording capability with USB computer port.

**New RP. Hear it. Buy it. Rock the Planet.**

[digitech.com](http://digitech.com)

**DigTech**  
The Power to Create



# TUNE-UPS

INSIDE SPLAT-O-CASTER 32 SETLIST 36 DEAR G... PROFILES & MORE

## YOU HAD IT COMING

**Jeff Beck treats fans with the release of the long-awaited Official Bootleg USA '06.**

**J**EFF BECK fans got a surprise in the spring of 2006, when the guitarist and his band launched an impromptu tour of the West Coast. What had originally begun as an appearance at Fender's 60th anniversary gala and another event turned into a small-scale circuit when the second gig fell through and Beck decided to make the journey worthwhile by scheduling a few hastily put-together shows.

Now comes word of yet another happy surprise: the release of *Official Bootleg USA '06*, an album of superior soundboard mixes culled from that handful of West Coast dates. The album had originally been sold at shows during Beck's summer 2006 tour, where response for it was overwhelming. A second run was required midway through the tour, and demand continued well after the roadshow was finished.

It's easy to understand why. For one thing, the guitarist's live output is almost entirely limited to his 1977 jazz fusion release *Jeff Beck with the Jan Hammer Group Live*. For another, on the new CD, Beck and his group—bassist Pino Palladino, drummer Vinnie Colaiuta and keyboardist Jason Rebello—turn in rapturous performances on material that covers every portion of the guitarist's career, including the early years ("Bolero"), the *Blow by Blow* and *Wired* period ("Scatter brain," "Goodbye Pork Pie Hat"), and his more recent solo work ("Nadia"). Beck's fingerpicking technique, tone and touch have always been astounding, but *Official Bootleg* demonstrates that, some 40 years into his career, he is a peerless master of his craft.

*Official Bootleg USA '06* is available online from [jeffbeck.com](http://jeffbeck.com) and [musictoday.com](http://musictoday.com). ♦



Live Wired:  
Official Bootleg  
USA '06



## SPLAT BROKE

**GW contest winner Jimmy Stout puts his Splat-O-Caster up for auction.**

**H**ARSH words have been aired on the *guitarworld.com* forum lately. The source of the grumbling is news that Jimmy Stout, winner of our "Design Your Dream Guitar" contest, is selling his prize: the coveted, one-of-a-kind Fender "Splat-O-Caster." Word spread after Stout attempted to sell the guitar on eBay this past January, at a starting price of \$30,000, no less. (The guitar received no bids.)

But what really has readers seeing red is that Stout placed the guitar on the block some four months after taking receipt of it, and just two months after we published a lengthy feature article and video detailing the work involved in making the instrument. Fender Custom Shop veteran Scott Buchi labored for two years on the guitar, which features an aluminum body with cavities filled with resin-encased colored fluid. Was Stout just a heartless bouncer, trying to make a fast buck?

Yes to the "fast buck" part—but with good reason. It turns out Stout has come under a mountain of debt in recent months. Around the time the Palmdale, California, resident received the guitar, he lost his job as project manager for a subcontractor.

In addition, he is cur-

rently in divorce proceedings and trying to gain custody of his son.

As for selling his prize, Stout says, "I will hate myself five years from now, I know, but at this point, it's my only way out of this situation." Stout previously planned to give the Splat-O-Caster to his son. Now, he says "I feel that getting custody of him at such a young, critical time in his development is what needs to be addressed."

The guitar has also been a source of worry for Stout, who says he's played the instrument fewer than a dozen times. "I am so frickin' paranoid of dropping the thing or scratching the chrome. I actually blow the dust particles off the surface of the chrome before I attempt to wipe it with any

kind of polishing cloth—that's how afraid I am of scratching it."

Stout did offer to sell the guitar back to Fender before placing it on eBay, but the guitar manufacturer was, for obvious reasons, not interested in paying 30 grand to get back its own creation.

For now, Stout is entertaining offers. If you have one, drop him a line at [splatoaster@hotmail.com](mailto:splatoaster@hotmail.com). ♦



## BETCHA CAN'T PLAY THIS!



## AL PITRELLI



"HERE'S A SHORT 16th-note burst run I came up with back in college to help synchronize my left and right hands and hone my alternate-picking technique. The fingering pattern is symmetrical across the A, D and G strings, and the run doesn't exactly conform to one scale. It starts out as E Aeolian

or natural minor (E F G A B C D), but there's an F natural on top, the flat-nine, which is borrowed from E Phrygian (E F G A B C D).

"As an exercise, start with the metronome set at 100 beats per minute and gradually increase the tempo to 140 or beyond, but only when you can play the run cleanly

and smoothly without straining. Try to keep your right hand relaxed and to make the picking movement as small and efficient as possible. To keep your ears from getting bored, you can move the run up and down the neck to different keys, for example starting down at the first fret and moving up to 13th position or higher.

"You can hear me playing this run, doubled on piano by my wife, in a song on the Trans-Siberian Orchestra's upcoming album, *Nightcastle*." ♦

N C (Em)



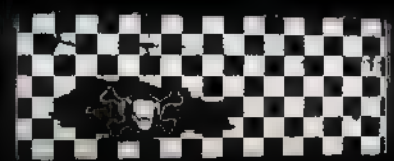


# GUITAR CASES FOR HEAD CASES

DISCO



CHECKER



BRITISH



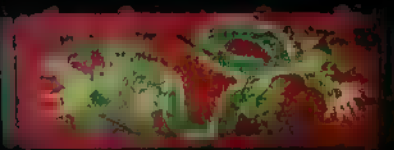
MONKEY BARS



REAL NEWS



DRAGON



EX-100



CLASSIC ONE



BRAIN EATERS

HEAD BAY



SPACE



PSYCHO



THE BEST

REASON TO BUY

A NEW GUITAR.

EVER.



STRING POUCH



BUILT-IN TUNER



PICK TRAY

GUITAR **Postal Monkey** CASES

WWW.POSTALMONKEY.COM

# GUITARWORLD.COM GOES LIVE!

Come visit the new *Guitar World Online*

COMMUNITY  
FORUMS

THE LATEST  
NEWS IN  
MUSIC AND  
GUITARS

EXCLUSIVE  
VIDEOS



THE GIRLS  
OF GUITAR  
WORLD

COMPLETE  
GEAR REVIEWS  
WITH VIDEO  
DEMONSTRATIONS

LESSONS  
TO MAKE  
YOU A  
BETTER  
PLAYER

CONTENT  
FROM DEEP  
IN THE  
GUITAR  
WORLD  
ARCHIVES



## INQUIRER

### Billy Gibbons of ZZ TOP

By RANDY HARWARD Illustration by JOE CIARDIELLO

**Why did you start playing guitar?** It was louder than my sister's screaming. Plus, it looked like a hot rod. It is a hot rod!

**What was your first guitar?** Gibson Melody Maker, single pickup, single cutaway, two-tone sunburst, 1962. Pin stripping extra.

**What was the first song you learned?** "What'd I Say" by Ray Charles, and a bunch of Jimmy Reed tunes.

**Do you remember your first gig?** Oh, yes! It was with the Saints: Crosswell, Taft, Mickley and Gibbons. A real get-down house party, complete

with the end-of-evening ra d. Had to hop the back fence with guitar in hand. Escaped in fine form. Pure heaven.

**What is your favorite piece of gear?** More than likely the Bixonic Expandora fuzz box. Then again, there's B ackstone Appliances, Foxx

Tone Machine, the Metasonix Agonizer Dallas Rangemaster... One's too many, and a hundred ain't enough.

**Got any advice for young players?** Write, play, make good records. Learn to play what you want to hear. A good thing. •

PICK OF THE  
MONTH

BLACK  
SABBATH  
TONY  
IOMMI

TONY  
IOMMI  
of Black  
Sabbath



# Everything for the Guitarist...

## Just A Click Away!

We're your ultimate source for music gear.

Visit **www.musiciansfriend.com/free** today and find out for yourself!

## FREE Shipping!

On most orders over \$99, see our website for details.

## The Lowest Price Guaranteed!

We'll meet or beat any verified competitive offer for 45 days.

## Total Satisfaction Guaranteed!

Take 45 days to be sure you're totally pleased or your money back.



# Musician's Friend

The Best For Less Shipped To Your Door

Visit **www.musiciansfriend.com/free**  
or Call 1-800-545-8027

Source Code: GWGE

# ZAKK WYLDE

## of Black Label Society

WILTERN THEATRE • DECEMBER 8, 2006 • LOS ANGELES, CA

Interview by RANDY HARWARD



"We've had this thing since '98, you can't break the fucker! We got some thick-assed chain from Home Depot, and a buddy welded it in his garage. I stole the idea from Blackie Lawless, and now Bruce & Dime are using one. It's a trickle down effect."

**MXR EVH PHASE 90** "I use it on some solos. It adds creamy overtones and thickens things up, especially on the treble pickup."

**DUNLOP JD-45 ROTOVIBE**  
"It gives me that Jimi Hendrix/Moby Dick 'Bridge of Sighs' sound."

**DUNLOP ZW 45 WYLDE SIGNATURE WAH**  
"It's like the classic Dunlop Jimi Hendrix wah on steroids."

**MXR M-134 STEREO CHORUS** "This splits my signal to two Marshall 2203 heads. I use it to widen my sound, like Randy Rhoads' live tone. I never switch it off."

**MXR WYLDE OVERDRIVE GRIND & CLEAR FINISH** "I usually run the thing full-fucking-blast with the three controls all the way to 11, so my tech had Dunlop make me one that's set that way, with no knobs."

"This song is dedicated to Dime and will always be in our set. When we play it, two huge screens with pictures of him come down, and the crowd goes insane and starts chanting 'Dimebag!' It's beyond cool."

NEW RELIGION  
FOREVER DOWN  
LONGTIME  
BEGINNING AT LAST  
SUFFERING  
FUNERAL  
BLEED  
SUICIDE  
SPOKE  
LAST GOODBYE  
IN THIS RIVER  
FIRE IT UP  
BLACK MASS  
CONCRETE JUNGLE  
STILLBORN

December 8, 2006

"It has a taped intro, which gives us more time to have a cold beer before we go onstage and throw down."

"We always close with this one, and we never do encores. A show's like a movie: when it's over, it's over, there's no fuckin' encore. I mean, what's gonna happen at the end of *Jaws*? The fuckin' shark's gonna come back to life if you clap loud enough!"



The Roland logo, featuring the word "Roland" in a stylized, bold, sans-serif font.

[www.RolandUS.com](http://www.RolandUS.com)

# AND SO IT BEGINS

The ultimate guitar sound. You always had a dim idea, a vague spark of what that might sound like. A culmination of every guitar, every amp, every tone color and nuance the world has ever heard — but somehow reinvented. Taken apart and re-imagined. Focused into one place, sucked into one vortex, and with all the elements in place: sounds and controls and effects, just waiting. At your command. And ready to **change your world.**

Visit [www.RolandUS.com](http://www.RolandUS.com), and meet the VG-99.

**VGuitar**  
System

# ANDREW STOCKDALE OF WOLFMOTHER

*His Australian rock trio has captured the attention of classic-rock fans and earned the thumbs-up from Jimmy Page. But what Guitar World readers really want to know is...*

What made you want to make Wolfmother a trio?

—Joey Jennings

It's easier to communicate when there are just three people. Plus there's only one other person for me to show how to play chords. [laughs] For me, a trio really streamlines the creative process. If you have more people, you could be waiting a half hour for someone to work out one little thing. Streamlining things has allowed me to focus on developing my technique and really exploring the guitar.

\*\*\*\*\*

I've seen you play a Strat, an SG and a Gibson ES-335. What is your main guitar?

—David Stringman

The SG is my all-around guitar, without a doubt. The other night we played at the Hard Rock Café with the bassist from AC/DC, Cliff Williams. So I said to my guitar tech, "Tonight, it's all SGs in honor of AC/DC." It had been awhile since I played the whole set with an SG. It was totally impressive on all the songs with the exception of "Apple Tree"; I use a Gretsch on that because of the guitar's aggressive, punky sound. The SG is so versatile: it's great for solos, has a solid bottom end and is excellent for clean, finger-plucked ballad stuff. It's an incredible instrument.

\*\*\*\*\*

The ES 335 is an uncommon choice for rock guitar.

—Larry Hedley

What's your favorite?

—Larry Hedley

I like its full-bodied sound. It's got a huge depth and range to it. We used a 335 for pretty much all of the album when we were in the studio. The first time I used it live, everyone was like, "Wow, that guitar is ballsy." It's also great for noise and feedback, like in "Colossal." The only thing is that its size can be a bit cumbersome onstage.

**SOMETIMES WHEN SOME PEOPLE TELL YOU IT'S GOOD YOU'RE LIKE, 'YEAH, WHATEVER.' BUT WHEN JIMMY PAGE TELLS YOU IT WAS BRILLIANT, THEN YOU'RE LIKE, 'WELL, WE BELIEVE YOU!'**

I read that you guys are playing the East Coast Blues and Roots Festival. Do you listen to the blues? Which artists are your favorites?

—Ian LaBete

I do listen to the blues—I've got Charlie Patton on my iPod right now—but sometimes I find it a bit old, or too purist or something. I'm definitely not a blues purist; I'm more into the second phase of it. I listen to a lot of Muddy Waters, Hendrix, the Blues Explosion, the Beatles, Neil Young, Nirvana, Primal Scream, Prince, Rolling Stones, the Who... I don't really go back further, but I would benefit from doing that, I guess.

\*\*\*\*\*

You've been touring your ass off. Of all the bands you've played with, who has surprised you the most, either through their playing or personally?

—Ted Pucci

I really enjoyed playing with Dead Meadow. They're great musicians. And their drummer, Steve McCarty, is probably the best drummer I've come across since I've been in a band.

\*\*\*\*\*

You guys were chosen to play "Communication Breakdown" when Led Zeppelin were inducted into the U.K. Music Hall of Fame.

What was that experience like?

—Mikael Moses

It was really nerve racking. We had a bunch of shows in the U.K., and it was on our one day off. I had a 6 A.M. lobby call, and by 9:30 in the

morning, I'd played "Communication Breakdown" six times for soundcheck. Then I stayed in the dressing room for another four hours, and then I had the dress rehearsal, where I performed it six more times. Then I went back to the dressing room until, like, 8 at night. It was a pressure cooker environment. When we finally got out onstage, there's David Gilmour, Bon Jovi, George Martin, Prince and Jimmy Page. I nodded at Jimmy while he was walking up to get his award, and he kinda nodded back.

I just wanted to play the song the best I could. Zeppelin's such a great band, and that we were given the honor of playing the song for them at their induction into the Hall of Fame. We just wanted to kick ass and do them justice. When we finally performed, I didn't even know what was happening. All of a sudden, we were walking off the stage. It was all just a blur. It was only then that people started telling us it was good. Sometimes when some people tell you it's good you're like, "Yeah, whatever." But when Jimmy Page tells you it was brilliant, then you're like, "Well, we believe you!"

\*\*\*\*\*

What is the greatest Australian band Americans have never heard of?

—Everett Moss

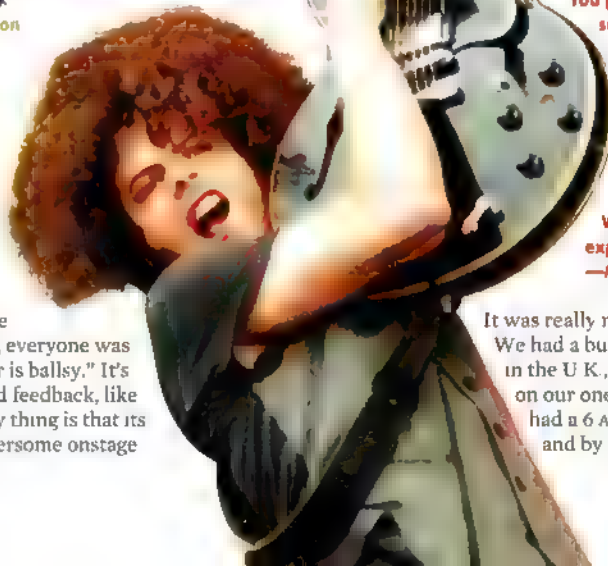
The Easybeats [they had a No. 16 U.S. hit with "Friday on My Mind" in 1966]. Malcolm and Angus Young's older brother, George Young, was the guitarist. He went on to produce and arrange heaps of AC/DC songs. The Easybeats were extremely talented and wrote brilliant songs, and I get a lot of inspiration from their music.

\*\*\*\*\*

The main riff from "Joker & the Thief" is similar to the riff in Black Sabbath's "Lord of This World." Did you intentionally do that as sort of a tribute to a band that so obviously influenced your style?

—Marcus Tyler

Really? Never in my life have I heard that song. All I wanted to do with the





"Joker & the Thief" riff was something extremely tight and stop/start ish. "Woman" is a free flowing rolling riff, so I was like, Well we can't keep doing more riffs like that. So I thought up that choppy riff

\*\*\*\*\*

**You guys recorded your album at Sound City studios in Los Angeles, the same studio that Nirvana used for *Nevermind* and Fleetwood Mac used for *Rumours*. Which album do you prefer, and why?**

—Ronnie Trask

*Nevermind*, without a doubt, because it knocked Michael Jackson from the No 1 spot! If that doesn't inspire hands to kick ass, then nothing will. Kurt Cobain's songs are so catchy and melodic, and his lyrics are just so confrontational and in your face.

\*\*\*\*\*

**Why do you think there's been a recent rise in retro-style heavy rock?**

—Dominic Zizmor

Well, I guess the first thing I need to identify is what is retro rock and what is modern rock?

Is modern rock that tinny sound of a guitar through solid-state amps and digital pedal boards; and, therefore, when people hear a valve amplifier with analog pedals, they call it retro? As far as I'm concerned, the latter just sounds better. That's what rock and roll should sound like.

When AC/DC were playing rock in the Seventies and they were drawing from blues guitarists from decades earlier, were people calling that retro rock? I just call it rock and roll, and rock and roll is part of our culture in Western civilization—we don't have anything else. It's not like we're Greeks and we play the pan flute and dance around in fucking leotards and do a do-se-do. This is Western civilization we go to rock shows, we get drunk, we go to mosh pits, we try and get laid, we take drugs...or at least some people do [laughs]

So to people that come along and say, "Is it retro? Is rock and roll in? Is it out?" I say please just go away and find your kind of music that you think is contemporary—whatever the hell that is—and leave us alone! Don't



enter our world. We're happy. We've been listening to this music for years and we're going to keep listening to it. I was six years old when I heard the Beatles' "Get Back," and I knew then that's what I wanted to do. The White

Album, *Powerage*, *High Voltage*, *L.A. Woman* are not retro—they are fucking classics! It's the best music you're gonna find. That's the beginning and the end of the story.

\*\*\*\*\*

**Is that dude from the MC5 [vocalist Rob Tyner] the inspiration behind your hairdo?**

—Casey Zizmore



No, I just said, "Screw it, I'm growing my hair out." The first time I grew it out, I was like, "Man!" because I didn't even know it was gonna look like that. I was shocked.

\*\*\*\*\*

**I really dig your fuzz tone. What fuzz box do you use?**

—Connor McBride

Live, I use an [Xotic Effects] AC Booster. It's a little yellow pedal that's designed to give you the same distortion as a Vox AC30. Some guys have their amps turned up to full volume, and then they put a Big Muff on top of it. I used to use the Big Muff, but since I [toggle between] clean and distorted, I need to drive it pretty hard. The AC Booster's controls let you boost the bass and the distortion, giving you a really full range of distortion.

\*\*\*\*\*

**What effect did you use to get that stuttering sound during the solo in "Joker & the Thief"? I just can't figure that out.**

—Lee Brunhold

That's two [Electro-Harmonix] Micro Synthesizers. I only use one Micro Synth live, but when I was doing the solo in the studio, [producer/mixer] Dave [Sardy] added another one. He was moving all the switches while I soloed. It's one of those one-off things that I'll probably never happen again. [laughs] We also had a Hiwatt amp cranked, and Hiwatts are known for making this certain squealing noise when they're turned up loud. Just listen to the *Who Live at Leeds* and you'll hear the squealing noise of a really boosted Hiwatt. It's a really cool sound.

\*\*\*\*\*

**What amp and pedals do you use in your live setup?**

—Lee Brunhold

I've got a 200-watt Orange [Thunderverb] amp, two Orange 4x12 cabs, a wah pedal, a Micro Synth, a [Electro-Harmonix] Small Stone phase and a Roland BeeBee fuzz pedal [a vintage fuzz and treble booster pedal].

\*\*\*\*\*

**E.B. King, Roy Orbison and the Doors' Robby Krieger all played ES-335 guitars. Who would you most like to jam with and why?**

—Troy Rowe

Robby Krieger, because he started off on flamenco guitar. That's what I started off on, too, so I can relate to his style. I really like the way he incorporated the Spanish scales into his playing. And with the Doors, it's all about the dynamics, reaching a climax, taking it down and then taking it back up again. I try to achieve those dynamics in *Wall of Voodoo*.

\*\*\*\*\*

**Guitar players always talk about having an elusive sound in their head that they're after. Do you think you've found yours?**

—Ben Skillman

It's funny, because I can have all these great ideas when I don't have a guitar around, but as soon as I pick one up, the moment is gone. [laughs] But I think I'm getting closer. I'm starting to get more clarity on how to achieve what is in my mind on my guitar and getting it to exist in a song. \*

# LOVE ME TWO TIMES

*The Doors catalog gets another makeover, plus bonus tracks, in Rhino's new reissue series.*

## THE DOORS

40th Anniversary Remixes:  
*The Doors, Strange Days,*  
*Waiting for the Sun,*  
*The Soft Parade,*  
*Morrison Hotel, L.A. Woman*

RHINO

By ALAN DI PERNA

**T**HE DOORS legacy has been revisited, repackaged, remixed, reissued and recontextualized more times than Jim Morrison's tombstone has been spray-painted with graffiti. So why do it again? Maybe because there's an insatiable curiosity about the Doors and, especially, Morrison. And because people can't get enough of the six albums that the seminal L.A. band made in its brief, four-year career.

Last November, to mark the Doors' 40th anniversary, Rhino released the boxed set *Perception*. In addition to reissues of the band's six albums, it included the albums remixed in 5.1 surround sound by the band's original engineer, Bruce Botnick, plus bonus tracks. Now Rhino has released the box's contents as individual CDs, which are also available as downloads.

Excellent liner notes combine with audio snippets of studio banter that put us right in the room as the Doors sweat over their instruments. The 5.1 remixes are crisp and tidy, but is this necessarily a good thing? The Doors were all about



mystery—cryptic alphabets encoded in murky, warm analog sound. What did Jim say?

Now we know. Morrison's Oedipal chant, "F\*ck, F\*ck, F\*ck, kill, kill, kill," has been restored to its rightful place in "The End," at the close of the Doors' 1967 masterful self-titled debut album. And the censored word "high" has been put back into "Break on Through." But it's almost an anti-climax. "She gets high" is hardly a shocking revelation these days, whereas "She gets mmmmmmm...yeah," which Morrison sang on the original release, tingles with lurid possibilities.

The Doors' first two albums, both released in 1967, are essentially documents of their live set. The band, then tight and focused, left little unreleased material from these two magical discs. Studio experimentation began in earnest on their superb third album 1968's *Waiting for the Sun*. The most intriguing outtake from this is the half-hatched 17-minute epic "Celebration of the Lizard." It might have become an album-closing tour de force like "The End" or "When the Music's Over." But by this point, fame, drugs and touring had begun to take their toll.

The strain really shows on the fourth Doors album, *The Soft Parade*. While the title track remains a masterpiece, most of the disc suffers from a lack of material and an excess of production gloss. Some of the outtake songs are arguably better than anything on the official release.

Fortunately, the Doors got back to their blues roots on 1970's *Morrison Hotel*. Bonus tracks here include 16 faded takes of the classic "Roadhouse Blues" that, together, total some 45 minutes. At one point, exasperated producer Paul Rothchild is heard berating Robbie Krieger for a lackluster guitar intro: "C'mon Robbie. We're going to the roadhouse, not the bathroom!"

By the time of the Doors' sixth and final album, *L.A. Woman*, Morrison the erstwhile bluesman had reinvented himself as Mr. Mojo Risin', a scary shamanic, ancient mariner with a voice like a croak from the sepulcher. Alas that tombstone rattle proved all too prophetic. Shortly after the album's release, Jim made his exit from this world, leaving us to sift through the curious relics of the Doors' incandescent genius. ■



### Dead Again



### SEVENDUST

#### Alpha

EASTWEST 7 BROS

Being shafted by their label and nearly going broke was the best thing that ever happened to Sevendust. On *Alpha*, they sound pissed off and like they have something to prove. Instead of tugging at heartstrings this time out, Sevendust go for the jugular, creating vicious thrash-based songs that surge and sway as they pummel. The group hasn't abandoned melody, though; it's used to augment Lajon Witherspoon's soulful vocals instead of as vehicle for commercial success.

—Jan Wiederhorn



### The Weirdest



### SON VOLT

#### The Search

LEGACY

In 2005, Jay Farrar regrouped alt-country darlings Son Volt following a seven-year break. On *The Search*, he and Brad Rice tailor their guitars to propel these carefully tempered tunes, using loops and backward effects to highlight the mystery of "Slow Hearse" and the acoustic-electric "Circadian Rhythm." Both "Beacon Soul" and "The Search" evoke the band's early alt-country sound, but by the time the latter ends in whinnying whammy-bar feedback, it's obvious Farrar reformed the band in part to explore fresh sonic dimensions.

—Ted Drazdowski



### The Arockalypse

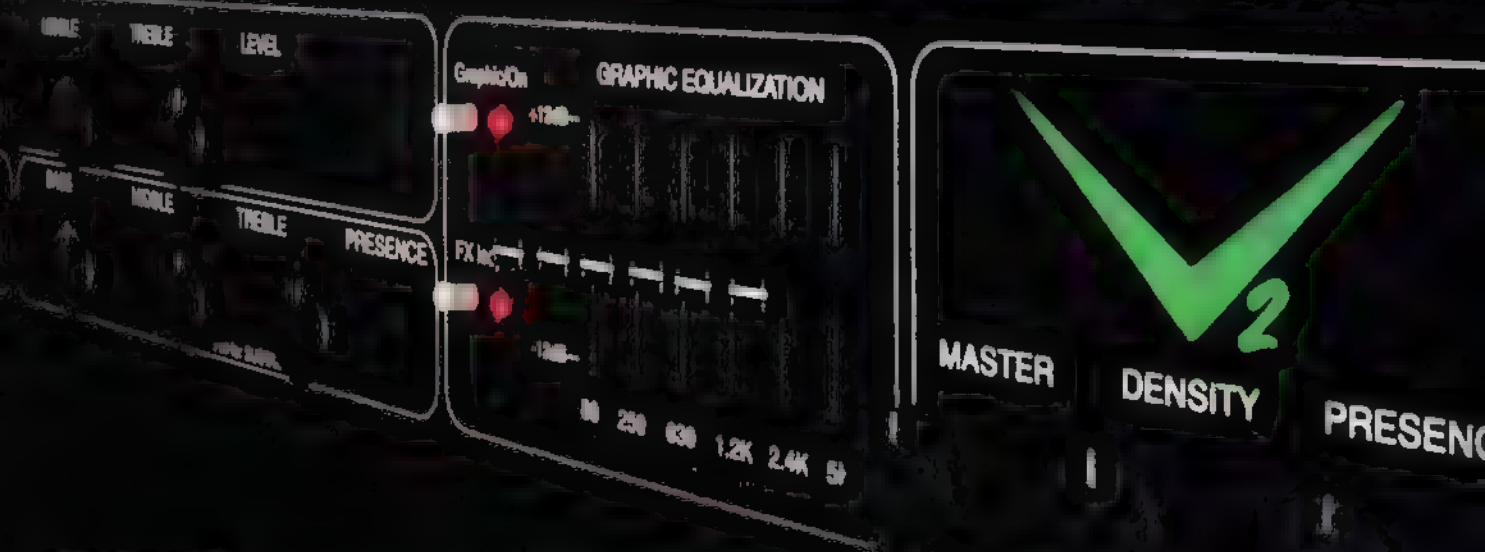
THE END



**"THIS IS THE TONE I'VE BEEN PUTTING TOGETHER  
IN MY MIND FOR YEARS."**

Greg Tribbet/Mudvayne  
Comments on Valve-Dynamic

# Randall



## The New V2

Features two fully independent channels with both solid-state & all-tube preamps, assignable graphic EQ, powered by the revolutionary all-new 400 watt **Valve-Dynamic™** tube/MOSFET power section. Experience authentic all-tube tone with more muscle and sheer intensity than any other tube or solid-state power amp ever developed. **Valve-Dynamic™** power can be found exclusively in the Randall V2, T2, G3 series and the upcoming RB series bass amplifiers.

# Randall

AMPLIFIERS

[www.randallamplifiers.com/valvedynamic](http://www.randallamplifiers.com/valvedynamic)

**IT'S YOUR GAIN.**

SEE THE VIDEO FOR  
"HONESTLY" ON  
THIS MONTH'S CD-ROM!

## CARTEL

*World Wide Rebs*

By JONAH BAYER

Photograph by JIMMY WILLIAMS

**P**OP-PUNK bands are a dime a dozen these days, but how many can you think of that combine three guitars, pianos and digital programming without sounding the least bit self-indulgent? "When we started out, the hardest part was figuring out how to give everyone the room to do their own thing," explains frontman Will Pugh, who plays piano and shares guitar duties with Joseph Pepper and Nic Hudson. "But each of us knows our role in the band, and, together, that makes up the Cartel sound."

Cartel formed in Atlanta, Georgia, in 2004, and quickly made an impression on the locals with their brand of pop-influenced punk rock (think All-American Rejects with harder driving guitars). The group's debut CD, *Chroma*, was recorded in a scant two weeks and issued in September 2005 on the Militia Group label. Its hooky single, "Honestly," caught listeners' ears and landed the band a deal with Epic, which reissued the album in June 2006.

"I knew we had something when we were writing *Chroma*," says Pepper. "But it's definitely a weird feeling when more than 10 people who are your friends are into what you're doing. It's pretty amazing."

Despite their fast ascent and recent tours with punk heavyweights New Found Glory and the Early November, Cartel are still testing the limits of their sound. "People call us pop-punk because that's what we sound like now, but in the future, I want our music to be indescribable," says Pepper. "It isn't made for one demographic; it's for everyone in the world."

**GUITARS** (Pugh) 1994 Gibson Les Paul Standard, 1975 Gibson Marauder; (Hudson) 1982 Les Paul Custom; (Pepper) 1986 Les Paul Standard

**AMPS** (Pugh) Goodsell 33 Custom head through Goodsell 4x12 cabinet with Celestion speakers; (Hudson) Orange AD30 head through Orange 4x12 cabinet with Celestion speakers; (Pepper, Goodsell) 33 Custom and Hiwatt Custom 50 heads through Marshall 4x12 cabinet with Celestion speakers

**EFFECTS** (Pugh) Line 6 Delay Modulator, Boss Tremolo, Seymour Duncan Pickup Booster, Electro-Harmonix Holy Grail reverb, Radial Tonebone Classic distortion; (Hudson) MXR DynaComp, Boss Digital Delay; (Pepper) Electro-Harmonix Memory Man delay, Small Stone phaser and Holy Grail Boss Digital Delay, Boss Blues Driver, Dunlop Cry Baby Classic

**STRINGS** (All) Ernie Ball Power Slinky 011-048



(clockwise from top left)  
Pepper, Hudson and Pugh



# CELESTION PARTNERS IN TONE

*Steve Stevens*



**STEVE STEVENS**

*"Every note, every chord, every song, every record -  
all done with Celestion speakers. Celestion is rock & roll."*

*If you're serious about tone, check out Celestion guitar loudspeakers at  
[www.celestion.com](http://www.celestion.com)*



**THE VOICE OF ROCK & ROLL**

USA distributor Group One Ltd. 516-249-1399 [www.g1limited.com](http://www.g1limited.com)

# SILVERSON PICKUPS

## Pumpkins Patch

By **RICHARD BIENSTOCK**  
 Photograph by **BEN CLARK**

**"I** LIKE sounds that are big, warm and fuzzy," says Silversun Pickups singer and guitarist Brian Aubert. "And also loud."

Those who've heard Silversun Pickups' debut full-length album, *Carnavas*, or seen the band perform live

will undoubtedly respond to this statement with a resounding "no kidding!" The Silverlake, California-based four-piece—Aubert, bassist Nikki Monninger, drummer Christopher Guanlao and keyboardist/"sonic scientist" Joe Lester—create music that is indeed big, warm and fuzzy (and, onstage, plenty loud), cloaking their often straightforward, hooky

pop tunes in layers of noise and feed back to create a dense "widescreen" sound. Explains Aubert, "We use texture and tone as a way to convey a broad range of emotions."

The Pickups' method was not always so fully realized. Their first show, at the 2001 CMJ festival in New York City, came only a month after

Aubert and Monninger, along with two now ex-members, formed the band. "We barely knew how to play our instruments," says Aubert. They subsequently returned to California and spent the next few years gigging regularly around Los Angeles, "performing more than

we were practicing." In 2005, the current lineup signed to Dangerbird Records and released the EP *Pikul*, most of which was recorded live in the studio. The group chose a different approach for *Carnavas*, enlisting the services of producer Dave Cooley (Queens of the Stone Age, Madvillain) and "really trying to 'play the studio,'" says Aubert. "We wanted to do something more expansive."

The buzzy riffs, chiming melodies and ethereal washes of sound that characterize the songs on *Carnavas* have earned the Pickups comparisons to those Nineties arbiters of the over-loaded pop sound, Smashing Pumpkins. Aubert finds the association surprising. "They weren't nearly as much an influence as, for example, My Bloody Valentine," he says. "Kevin Shields is one of my favorite guitarists, and I was sure everyone was going to call me on that."

Which is why, he says, the Pumpkins connection is not entirely unwelcome. "It actually made me kinda happy. I felt like we had dodged a My Bloody Valentine bullet!" ★

**GUITARS** Epiphone Sheraton, modified Gibson ES 335

**AMPS** Fender DeVille with Fender Special Design speakers, Seventies Marshall JMP

**EFFECTS** Boss DD-3 and DD-5 DigiTala Delay pedals, DOD FX76 Punk fier overdrive, Electro Harmonix Memory Man delay, Electro Harmonix Big Muff distortion, Alexis Mid Verb, Ibanez Tube Screamer



### ZOROASTER

**ALBUM** *Zoroaster EP* (Battle Command)

**THE SOUND** Southern doom at ear-damaging volumes

**HISTORY** Taking its name from Iranian mystic Zoroaster and channeling inspiration from Godflesh, Carcass and Sabbath, this Atlanta-based band mystifies audiences with doomy dirges and bludgeoning thrashers. If this five-song EP is any indication of what will arrive on Zoroaster's upcoming full-length, prepare to be converted.

**TALKBOX** "I'm not a very good 'traditional' guitar player," says Will Flore. "My solos tend to be either a real simple blues or crazy noise and feedback."



### PERMANENT ME

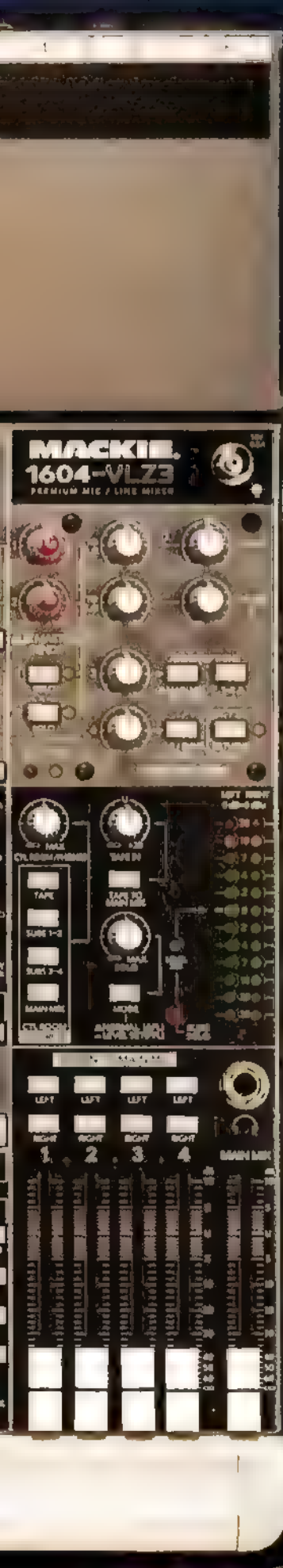
**ALBUM** *After the Room Clears* (Stolen Transmission)

**THE SOUND** Uplifting, All American Rejects-influenced pop-punk

**HISTORY** This Long Island, New York, band began when junior high schoolers Brian Kapler (vocals, guitar) and Joe Guccione (guitar, vocals) got tired of playing video games and picked up guitars. In 2004, they picked up drummer Mike Fleishmann and bassist Justin Morell, and after two years of woodshedding and touring, the band enlisted producer Matt Squire (Panici At the Disco) to record its debut full-length.

**TALKBOX** "We didn't try to make a super-polished record," says Guccione. "We just tried to make one with feeling."





Dan Bishop, CEO  
Mackie Professional Systems, Inc.

## This man could use a vacation.

Take advantage of his obsession with the New VLZ3s.

We didn't think we could improve on the original VLZ mixers... at first. Then an over-achieving engineer decided to try it. First he made a more musical 3-band EQ. Then he came up with the new XDR2 mic preamp, one with more consistent frequency response across the entire gain range. We figured that was it. Didn't hear from him for awhile. Then he burst in showing how his new summing bus lets you add more signals together without running into clipping. OK, OK we thought. Give it a rest! But he couldn't be stopped. He started doing things like rounding off corners, building a clever handle right into the mixer...he even made the silkscreening on it EASIER TO READ. It got so out-of-hand, our HR department advised us to make him take some time off. So we did. But not before we put all of his improvements into the new VLZ3 mixers.

Learn more about this OCD-driven triumph at: [www.mackie.com/vlz3](http://www.mackie.com/vlz3)



### NEW XDR2 MIC PREAMPS

Our new mic pres are quieter than ever, and with even higher headroom. Oh, and there's a good 60dB of gain range, too.



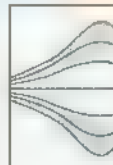
### FULL BANDWIDTH

All our latest frequency response VLZ3 you'll hear everything you want to hear, even at excessively high output levels.



### MORE CHANNELS BEFORE CLIPPING

Taking advantage of "negative gain summing," our new summing bus lets you mix more signals together without maintaining optimum audio.



### MORE MUSICAL EQ

Musical EQ isn't new to Mackie, but with our new EQ the three bands work better, independent of each other, giving you more control over the tone.

1604 VLZ3

1202 VLZ3



1604 VLZ3

1202 VLZ3

# VLZ3

**MACKIE®**  
[www.mackie.com/vlz3](http://www.mackie.com/vlz3)

# JOHNNY WINTER

*After years of substance abuse and bad business deals, blues legend Johnny Winter gets a new lease on life—and fights to reclaim his lost legacy.*

By SEAN McDEVITT

IT'S sometime after midnight on a warm August weekend, and Johnny Winter sits in contemplative silence as the road passes beneath the wheels of his tour bus. Less than an hour ago, he was exiting a Delaware stage, having just completed a simmering 75-minute set that closed out a weekend blues festival in the city of Wilmington, and now is his time to unwind. Music from a 20GB iPod loaded with more than 4,500 classic blues tunes fills the air, and a pack of Marlboros and Winter's trusty black lighter sit before him, beckoning.

If you'd witnessed the scene immediately after the show, you could forgive the 63-year-old Texan for wanting to quietly decompress. One by one, fans waited in line outside the tour bus for a chance to meet their hero, many of whom remembered him not as a blues man but as an early-Seventies arena-rock favorite. But for most of them, simply meeting Winter wasn't enough. Few could resist the urge to bend his ear about the past. There was the rotund, balding, 50-something man in glasses, tanked but still semi-lucid, who leaned through a window and into the bus where Winter sat, his speech slurred.

"Hev, Johnny? I saw you in Philadelphia, dude! 1973! You blew the fucking doors off the place."

Not more than two minutes later,

a smiling woman took her turn: "Um Johnny, hi! I doubt you remember me, but one time I met you backstage at a show in New York. It was about '76 or so. Do I look familiar?"

On and on it went. "Johnny! Saw you with Muddy Waters in '77, man! You guys played 'Hoochie Coochie Man'!" Once Winter's window was mercifully closed and the curtain drawn, the bus began to roll. The hordes of people quickly disappeared from view, and the sudden stillness was downright eerie.

"We see this at the autograph signings at the end of every show," explains Paul Nelson, a guitarist in Winter's band and the man responsible for guiding his career since late 2005. "They want to touch him, talk to him, grab his jewelry, whatever. He sees these people get really intense, and he hears people talk about how, when and where they saw him, or how his music changed their lives. But he's like, 'How can my music do that to somebody? He just doesn't fully get the reasoning behind the enormity of it all.'"

The concept of wanting a piece of Johnny Winter isn't a new thing; it's always been this way. Dick Shurman, the producer of several Winter albums including his latest, 2004's Grammy-nominated *I'm a Bluesman* (Virgin/EMI), remembers hanging out with Winter in Chicago in the mid-Eighties. "Everybody wanted to mess with

him or interact with him somehow if he tried to go anywhere," Shurman recalls. "We'd have to find him refuge from people. Everybody wanted to fight him, fuck him, give him a tape or get him high. Anything except leave him alone."

Back on the bus, Winter, now comfortably ensconced, lights a cigarette and begins to softly sing along to an old Son House tune. Music is his thing. If he's awake, he's listening. Rare is a Johnny Winter response that exceeds a single sentence, but the many famous musicians with whom he's crossed paths often serve as the best catalysts for the kind of tantalizing detail that's almost agonizingly absent in his dialogue.

A Freddie King tune comes on. "I jammed with him at a place called the Vulcan Gas Company in Austin in '68," Winter says. "We had a lot of fun." Later during the drive, someone from his entourage asks Winter about Muddy Waters. "Of all the people I played with, I'd say Muddy impressed me the most," he says. "I was real proud of the stuff we did together."

Eventually, Jimi Hendrix's name comes up. "I never got to know him that well," Winter says. "Mainly we just jammed a lot." Then Jim Morrison ("He was drunk all the time!") And Woodstock. ("It was really muddy. Crowded, too.")



**OF ALL THE PEOPLE I PLAYED WITH, I'D SAY MUDDY IMPRESSED ME THE MOST. I WAS REAL PROUD OF THE STUFF WE DID TOGETHER."**





Winter with  
his vintage  
Gibson Firebird

# TUNE-UPS **profiles**

Winter is also asked about the scene immediately after his performance earlier that evening: The people. The things they say. The stories they tell. Is it overwhelming to be constantly prodded about the past? "Everybody's got a story, I guess," he says with a laugh. "But some of those people can get a little crazy sometimes."

For better or—more often—worse, many aspects of Johnny Winter's life have been about such extremes: his albinism, his prodigious guitar virtuosity, the mammoth six-figure deal he famously signed with Columbia Records after *Rolling Stone* ran a glowing story about him in 1968, the critical acclaim of seminal albums like *Johnny Winter*, *Second Winter* and *The Progressive Blues Experiment*, and the depths of his noted bouts with heroin, pills and alcohol.

As a general rule, there's very little about Winter that rests in the middle. Things are either magic or tragic, and rarely in between. But for all of Winter's career ups and downs, perhaps nothing rivals the level of grotesque exploitation Nelson says the guitarist endured at the hands of his former manager, Theodore "Teddy" Slatius.

Slatius managed Winter for more than two decades before Winter fired him in a letter dated August 25, 2005 ("faxed over at the stroke of noon, just like in a spaghetti western," Nelson quips), and Slatius' handling of Winter's career and finances is now at the center of a multimillion-dollar claim that the guitarist's lawyers—barring some kind of settlement—were preparing in late 2006 against his former manager's estate. (Slatius took a fatal, drunken plunge down a flight of stairs on November 3, 2005, less than four months after the passing of his 51-year-old wife.) The pending legal action, among other things, accuses Slatius of breach of contract and violation of fiduciary

duties. But the missing millions tell only part of the story.

Johnny Winter's "lost years" began way back in the early Nineties. A recovering heroin addict, he acknowledges that he began taking anti-depressants that, when combined with his ongoing methadone treatments (and a penchant for straight vodka), made a bad situation worse. Spiraling out of control, Winter spent most of his waking hours

into something like that. It wasn't until Johnny was just about off the anti-depressants [in 2004] that Teddy called Johnny's doctor, once Johnny had started to wake up, and said, "There's something wrong with Johnny! He's asking a lot of questions!" The doctor, meanwhile, was weaning Johnny off the anti-depressants, and Teddy told him, "I want him back on that stuff! That's when I knew."

By that time, Slatius, an alcoholic who'd been in and out of rehab, was battling his own demons, and Nelson, a top-flight guitarist and established session man in his own right (and one who eschews the word "manager"), was putting aside his own musical ambitions in order to fill Winter's managerial void.

"I was working with the doctor then, screening Johnny every week as he got off the pills to see if it was affecting him or hurting him," Nelson says. "But for his manager to say that he's got to go back on the stuff, then something's wrong."

Nelson likens Winter's relationship

with Slatius to the one Elvis Presley had with Col. Tom Parker: the artist was a cash register, and the drawer was always open. It's hard to deny the stacks of receipts and contracts Nelson has assembled that suggest gross financial exploitation on behalf of Slatius' management company. Specific examples include the unauthorized release of at least two DVDs, and thousands of dollars in receipts that Slatius submitted to Susan Winter, Johnny's wife, for airfare that had already been purchased by a European tour promoter. According to Nelson, you didn't need Sherlock Holmes to figure out what had happened.

"Teddy left a paper trail that was almost childlike," Nelson says. "It was obvious. There was no digging required. It was all right there. And no one could believe that one person could have had such a hold on all of this. We all knew something was up, and it always pointed to the manager."

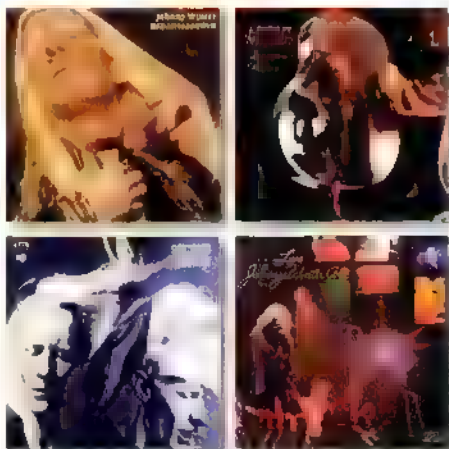
Nelson officially took control of Winter's affairs upon Slatius' termination in 2005, and he was determined to help Winter re-establish his fading career. But first, Nelson had to worry about the guitarist's health. Winter, who has always

high as a kite, and his career, not to mention his health, suffered mightily. He became increasingly withdrawn and recorded only sporadically. By the dawn of the 21st century, Johnny Winter, once a seminal figure in the world of blues and rock, a titan of the guitar, seemed to be on a collision course with a sad, tragic ending.

Did Slatius, Winter's then-manager, willfully supply the anti-depressants in an attempt to keep Winter—and his earnings—under his thumb? In all likelihood, no one will ever definitively know: Slatius is dead, and Winter, even if he wanted to talk, probably couldn't remember the specifics. But Nelson, who forged a fast friendship with Winter after meeting the guitarist back in 2000 at Carriage House Recording Studios in Stamford, Connecticut (where Nelson was recording at the time), thinks the answer is yes. "Nobody can say for sure that was the original intent," Nelson says, "but I think it grew



## ESSENTIAL JOHNNY WINTER





A full-page photograph of Steve Vai playing a JEM 20th Anniversary Ibanez guitar. He is wearing a dark t-shirt and a guitar strap with a graphic design. The guitar is a vibrant, multi-colored electric guitar. The background is dark with some stage lights visible.

## 1987 INSPIRATION 2007 ILLUMINATION

"This company put their trust and faith into the JEM and as a result of their focus, dedication and passion, they achieved tremendous results. The impact on contemporary rock music that the JEM, and its sister 7-string has had is unquantifiable. And though selfishness and pride are at the core of all the ills in the world, I'm so proud of this guitar!!"

—STEVE VAI

*JEM*  
20<sup>th</sup>  
ANNIVERSARY  
**Ibanez**

No one picture can do justice to the JEM20TH. For more visuals of this extraordinary instrument, please visit the **ALL NEW '07** [Ibanez.com](http://Ibanez.com) and [vai.com](http://vai.com).

Photo by: Jeremy A. Stockton

NOW ARRIVING  
ON ALL TRACKS....



Don't Wait to  
Try This Amp!!

You'll be shocked at  
how much amplifier your  
money can buy right now  
when you roll with Mesa.



100% TUBE - HANDBUILT IN THE USA



Visit your local Mesa dealer or send your  
name/address for our 90 page catalog to:  
Mesa Boogie, 1317 Ross St., Petaluma  
CA 94954 Phone: 707-778-6565  
[www.mesa-boogie.com](http://www.mesa-boogie.com)

New Combo also Available



Express 5:25 1x10 Combo (Not shown: Express 2x12)



# Great Tone...for Every Destination!

**T**ake the 5:25, running EL-84's out of London straight to the studio for the ultimate big sounding, little amp. Or, catch the 5:50 running 6L6's out of Fullerton, heading uptown to the gig. These new amplifiers are the direct line to Tone City.

Both 25 and 50 watt models feature four inspiring modes from two opposite personalities spread across two fully independent channels. If Dr. Jeckyll and Mr. Hyde had to share one platform, this would be it.

Say you're a traditionalist: Select Clean and Blues for your two footswitchable sounds. Or, if you're addicted to Gain, choose Crunch and Burn. Then stand

back as the well-mannered soul of Dr. Jeckyll morphs into the maniacal Mr. Hyde, hardcore beast. Most important is the classic authenticity of all these iconic tones. No matter what your stylistic destination, the Express will take you there... Fast.

Up front, that number "5" indicates the low power, single-ended magic of pure Class A. The "25" and "50" refer to the rated push-pull output. Together, these make up Duo-Class™ our patented new power circuit, the first to offer both single-ended and push-pull configurations in the same amplifier.

But even that's not the last stop. Each channel is further equipped with its own

Contour depth control for added shaping that's both assignable and footswitchable. Used subtly, Contour adds a halo of depth and chime to gleaming clean sounds. Higher Contour settings, especially in Crunch and Burn, take you into Recto™ turf, tight, huge and menacing.

**Don't be fooled by their compact size:** You'll be shocked when you hear this little monster! Most players mistake the little 5:25 with its ten-inch speaker for a 1x12. And for truly stunning performance, take the 5:50. Both 1x12 and 2x12 pull like a freight train, locomotive torque.

So step on up. The Express Line to Tone is now Arriving!

50  
WATTS



5  
WATTS

## Push-Pull to Single-Ended

Patented Duo-Class™ Power Switching let's you switch the Class (operating class) and Configuration (wiring style) in tandem, giving you two dialed power-voice ranges with the flick of a switch.



## Contour Control

Both Channels feature Assignable/Footswitchable CONTOUR controls that pack the sonic power of a multi-band EQ into one simple control. Blend this dynamic, bouncy circuit with the musically rich Tone controls for a sound far bigger than you've ever heard from a combo.



## Two Incredible Channels

Four Fully Evolved Modes give you a boarding pass to all the classic guitar styles. The pristine, blooming CLEAN and tight, grinding CRUNCH cover the rhythm territories in Channel 1 while Channel 2 roams the wide open spaces of soloing with howling BLUES and soaring BURN modes.



# STARSHIP ENTERPRISE



IN 1973 THEY  
WERE BIGGER  
THAN THE BEATLES  
OR THE STONES.  
WITHOUT A DOUBT

## JIMMY PAGE AND LED ZEPPELIN

WERE FLYING  
HIGH...IN MORE  
WAYS THAN ONE.





Excerpted from Jimmy Page: Musician, Man by George Rose and published by Hal Leonard Books, Inc.  
Used by permission of Hal Leonard Books  
Distributed by the Leonard Corporation  
The book is available at bookstores nationally and at select online resellers as well as at [www.halleonard.com](http://www.halleonard.com) or by calling 1-800-665-7857. For retailer inquiries please contact Hal Leonard Corporation at 414-774-3630 or [sales@halleonard.com](mailto:sales@halleonard.com)



In Los Angeles, 1975

**A**T THE DAWN of 1973, Jimmy Page could confidently lay claim to leading the world's biggest rock group (and doing so at a time when such a title carried serious cultural cachet). Without benefit of the mainstream media, Led Zeppelin had become the leaders of the teeming youth market, selling millions of albums and achieving sold-out tours across the globe. With their fourth album, released in late 1971, Zeppelin had reached a new level of power and creativity, a claim born out by such tracks as "Rock and Roll," "When the Levee Breaks" and "Stairway to Heaven." Under Page's leadership, Zeppelin had become an indomitable force. Yet, by the end of the decade, a series of injuries, lawsuits and deaths would shatter their unity. When the worst of it was over, Page would be pondering his very livelihood and fighting for his physical and psychological health.

But such a denouement was unthinkable in early 1973. In addition to enjoying his fame, Page was exploring his new role as father to Scarlet, the child he'd had with Charlotte Martin in 1971. The guitarist always maintained that, away from his work, he lived the sedate and secluded life of a landed gentleman. "We really only socialized when we were on the road," he said. "We all really came to value our family lives... Our families helped keep us sane." At home in Plumptre Place, Page began to try his hand at vegetable gardening, hung Afghan hangings in his rooms and continued to manifest what he called his "affinity with the ideals of the Pre-Raphaelites. If I wasn't into rock," Page told a journalist, "I would be living somewhere like Wales in a commune."

But he was into rock, and deeply. Whatever his ideals of domestic tranquility, Jimmy Page was married to Led Zeppelin. As the act's producer, it was his responsibility to choose studios and engineers, oversee cover art and approve master tapes. The others contributed their songs and their

performances, but Page was the one who opened early and stayed late. "We all wanted to see the music get better. And part of the reason things ran smoothly was that I had the last decision on everything."

His diligence was required by the band's schedule: Led Zeppelin never went more than a week or two without one-off gigs, rehearsals, recording sessions, interview dates, awards presentations or other routine professional duties. In addition to band manager Peter Grant and his right-hand man, Richard Cole, Led Zeppelin employed a semi-permanent road crew of drivers, sound and lighting technicians, and instrument handlers. "I'm sure people aren't aware of this," Page explained in April '73. "I'm sure they think we sit on our arses all day long, but we don't. All I know is I haven't stopped for three years. If it gives you any indication, I haven't had a holiday ever since the group started."

Zeppelin and their handful of peers lived in a peculiar kind of isolation from, and ignorance of, the everyday world. Night after night, they would pump out a set list of hard rock, follow it with an adrenaline-dousing alcohol and/or drug spree, then jump into a van, limo or plane and head to the next gig. The strain was slow to catch up with them, but when it did, it came with a vengeance.

It's important to note that Page and his bandmates were not yet 30 years at the time. Their formal educations had ended early, and their household affairs were attended to by assistants and minders, allowing each of the group's members to remain blissfully unaware of life's mundane matters and psychically dislocated from the monotony of everyday life. In this manner, they had each had spent their adulthoods pursuing an almost infinitesimal prospect of personal success. To their eternal wonder, they had achieved it. For their success, they would never be the same.

In this respect, *Houses of the Holy* is a vastly significant entry in the Led Zeppelin catalog: it marks the point at which



**WE WEREN'T  
THE ONLY  
BAND THAT  
HAD ITS  
OWN PLANE,  
BUT WE  
WERE THE  
ONLY ONES  
THAT HAD A  
GROWN-UP  
PLANE."**

— JIMMY PAGE



## AMPLIFICATION

# SHADOWS FALL

**MATT BACHAND**

## ION DONAIS

# SOIL WORK

**CHRISTIAN OLDE  
WOLBERS**

**OLA FRENNING**

**PETER WICKERS**

NOVEMBER  
JEFF LOOMIS  
STEVE SMYTH

**ANDY SNEAP**  
PRODUCER

**ANDY LAROCQUE**

**King Diamond**

**PETER TAGTGREN**

**PHIL SGROSSO**

**NICK HIPA**

# The Black Dahlia Murder

**BRIAN ESCHBACH**  
**JOHN KEMPAINEN**

**MIKE STEEBARD**  
darkest hour

as i Lay dying

GOD FORBID

**BBC COYLE**

DALLAS COYLE

## FLATTUS

# BALSAC

**WWW.KRANKAMPS.COM**

**1-888-KRANK-IT**

[illegible]

REAR FACTORY PHOTO BY DMS: CORCORAN, 1970. BY THE GILLY





Jimmy Page on the Starship with BP Fallon, in New York, 1973

they were transformed from mere superstars to rock and roll immortals whose every record and tour was lavish spectacle. The album, Zeppelin's fifth, was completed in early 1973 and released on March 26; soon after, it reached the No. 1 spot on the U.S. charts. *Houses* was actually the band's widest departure from its blues rock roots, and its undeniable musical sophistication demonstrated that the band was determined to keep stretching itself creatively. The tracks "Dancing Days" and "D'yer Mak'er" showed Page and Zeppelin's talent for crafting infectious tracks in a traditional rock and roll vein, while excursions like "The Rain Song," "Over the Hills and Far Away" and "No Quarter" showed the band's sheer confidence in its ability to break new and fertile ground, and in doing so, draw new fans without alienating the old.

Wrapped around this adventurous fare was an album sleeve equally as daring. Its cover depicted nude, fairylike children (actually siblings Simon and Samantha Gates multiplied in a photo composite) climbing the ancient stones of Giant's Causeway, in Northern Ireland. Inside, the gatefold depicted one of the children held aloft by a mysterious adult as an offering to the gods. If the image confused or disturbed fans, it certainly assured Led Zeppelin's standing among the occult members of its audience. As with *Led Zeppelin IV*, the album had no lettering on its cover. However, early pressings were wrapped with a two-inch-wide paper ribbon that carried the album's title and band's name in the gorgeous art nouveau font that would become Led Zeppelin's official emblem.

In March and April, the group toured Western Europe, playing some 22 shows in 20 cities and eight countries in just under a month. Afterward, it was on to a sprawling two-legged tour of the U.S. and Canada that would stretch over the spring and summer. There would be no competition from rock's other leading light, the Rolling Stones, who were busy completing their album *Goat's Head Soup*. Peter Grant had hired a PR representative to spread the word that Led Zeppelin faced no competition from anyone else. It wasn't a hard sell: from the opening shows in Atlanta and Tampa, where concertgoers numbered close to 60,000, Led Zeppelin decimated one-act attendance records set by the Beatles

eight years before. Mr. and Mrs. Middle America began to realize what their sons and daughters already knew: this was a big, loud and wildly powerful rock group.

Page was still leading the charge. Decked out in his black dragon suit, he would run and leap across the stage as the group kicked off with "Rock and Roll," his Les Paul hanging almost to knee level. Wearing such a heavy guitar so low put a strain on his back and seriously compromised the chording leverage he could get from his left forearm, but audiences detected no handicap. Page even confessed to being unable to play a proper barre chord, where the index finger spans all six strings. "I'm using my thumb [on the low E string] which is [wrong], technically." In Los Angeles, in June, he hurt a finger of his right hand on a wire fence while chatting with some fans at the airport, an early hitch in an otherwise happy tour. "Now, think about it this way," Page said of the episode. "You've played gigs for a whole month and then suddenly you can't touch the guitar for a whole month... That was just a

totally horrifying experience." He remained a guitar hero battle scars and all.

His presence onstage and off was now such that extra security was hired to protect him from the lunatic fringe. "I was once informed that someone was set on killing me when I was in the States," Page recounted to Nick Kent of *New Musical Express*. "The guy was a real crazy and had all these photographs on the wall with circles around them. Eventually this guy was tracked down and got carted away to a hospital. He would definitely have had a try, though."

For the '73 tour, the band traveled in grand style. Instead of the small executive jet that had shuttled them the previ-

John Paul Jones entertains guests on the keyboard in the Starship lounge.







firstact.com

# Hear what all the fuss is about!

**INTRODUCING**  
First Act  
SFA Edition  
& Limited  
Edition  
Guitars

select  
**FIRST ACT**  
DEALERS

American Guitar Boutique  
St. Paul, MN  
651-644-2333

Bender Music  
Elkton, MD  
410-392-0929

Cinifoli Music  
Philadelphia, PA  
215-533-2050

Daddy's Junky Music  
Boston, MA  
617-247-0906

8th Street Music  
Philadelphia, PA  
800-978-8882

Great Southern Music  
Houston, TX  
281-550-4541

Hot Licks Music  
Waldorf, MD  
301-843-2799

K & S Music  
Paxinos, PA  
570-648-8676

Kuykendall's Music  
Clovis, CA  
559-297-6300

Make'n Music  
Chicago, IL  
312-455-1970

Modern Music  
Fort Lauderdale, FL  
954-565-1671

Roxy Guitar  
Philadelphia, PA  
215-483-1889

Space Music  
N. Miami, FL  
305-981-8941

The Denver Guitar Studio  
Bluff City, TN  
623-383-1491

The Music Academy  
Tom's River, NJ  
732-505-6080

Dealer inquiries call 800-551-1115 or visit [FirstAct.com](http://FirstAct.com)

ous year, Led Zeppelin flew in the *Starship*, a customized four-engine Boeing 720B airliner that was rented out to the very few entertainers able to splurge \$2,500 per hour of air time on luxury class accommodation between hotels. Even in an era of oil shocks and gas-station lineups, the aircraft made logistical sense, enabling the performers and their friends to hop short distances back and forth from strategic bases as opposed to packing up and driving to new locations every night. Inside, among the shag carpet, private bedroom, and shower, sexy stewardesses named Suzee and Bianca kept the drinks flowing, and porn movies flickered on the video monitor. "We weren't the only band that had its own plane," Page has said, "but we were the only ones that had a grown-up plane."

Even on the ground, Page was flying very high that tour. By 1973, cocaine was the intoxicant of choice for the rock jet set: unlike alcohol or cannabis, it was a stimulant, providing a rush of confidence and energy. A social drug, cocaine did not impair ability or perception and had no telltale fumes to alert police. Among Led Zeppelin and their retinue, it was administered quickly, discreetly and frequently, followed by a sniff of cherry snuff and a dab of 1966 Dom Perignon to offset the drug's cold, metallic aftertaste. The stewardesses on the *Starship* later joked that they made great tips pocketing the rolled-up hundred-dollar bills that the band and its entourage left behind. "That might've been true," said the notoriously tight-fisted Page, "but I'll tell you one thing—they never got any of my money!"

The aspect of cocaine least understood by its users in the mid-Seventies was that it was highly addictive. There were nervous giggles about the flake being "God's way of saying you have too much money," and wisecracks to the effect of, "After a line, I feel like a new man—and the new man wants another line." But until the highly publicized crashes of comedians John Belushi and Richard Pryor in the following decade, few bothered to notice how lethal cocaine could be. Regular intake of the drug reduces the number of dopamine receptors in the neurons of the brain, leading to steeper come-downs and a consequent need for more of the drug to trigger its pleasurable effects. Led Zeppelin in 1973 were enjoying quantities of cocaine as only the most successful rock bands could afford, and as a result Richard Cole, Peter Grant, and John Bonham all became dangerously heavy abusers. But Jimmy Page may have been the heaviest abuser of all.

"Oh, everyone went over the top a few times," he told Nick Kent after the tour. "I know I did and, to be honest with you, I don't really remember much of what happened. The thing is that, even when we were totally wasted, we'd somehow be able to perform onstage." Like other musicians of Page's renown, the sheer thrill of performing for thousands and thousands of people was the ultimate buzz, albeit one that needed constant reinforcement by other means: "I felt like a kettle with a cork in the top," Page admitted. "I'd stay up for five nights on the trot. It didn't seem to affect my playing, but I'd come offstage and I was just not leveling off at all, not turning off the adrenaline, I couldn't... Everything was so exciting—why would you want to go to sleep? You might miss something."

The latter shows of the '73 outing were filmed for a Led Zeppelin documentary Peter Grant had envisioned. American director Joe Massot was an acquaintance of Page's partner, Charlotte Martin. In 1972, he had approached Page at Plumpton Place with the idea for a cinematic record and was referred to Grant, who eventually agreed to fund the enterprise on the condition that Zeppelin have artistic control and legal ownership of the product. The resulting film would become the 1976 release *The Song Remains the Same*. The shooting schedule was intermittent, but Massot

**NIGHT AFTER  
NIGHT, THEY  
WOULD  
PUMP OUT A  
SET LIST OF  
HARD ROCK,  
FOLLOW IT  
WITH AN  
ADRENALINE-  
DOUSING  
ALCOHOL  
AND/OR  
DRUG SPREE,  
THEN JUMP  
INTO A VAN,  
LIMO OR  
PLANE AND  
HEAD TO THE  
NEXT GIG.**

and his crew captured Zeppelin's performances at Madison Square Garden on July 27, 28 and 29. His plan was to intercut the live concert sequences with personal footage of the band members at their homes and "fantasy" scenes that interpreted their music. This material was shot back in Britain during the fall, once the American tour was completed. Of all the players, only Jimmy Page was pictured alone (the others were seen with their wives and children). He is first encountered on the verdant grounds of Plumpton Place, playing a hurdy-gurdy by its moat, where a pair of black Australian swans paddle about. As the camera approaches him from behind, Page turns to face it, his eyes glowing a haunting red (The guitarist said the enhancement was created through special effects, no doubt to the disbelief of many fans.) "All my sections [in the film] are related to the eyes, the eyes being the mirror of the soul," Page explained.

Page's most elaborate segment was filmed during two cold nights in December, outside the Boleskine House and under a full Scottish moon, with Loch Ness in the back ground. In a scene that brings to life the gatefold illustration from *Led Zeppelin IV*, the guitarist doggedly ascends a cliff where a hooded hermit stands with a lamp. Upon reaching the top, Page discovers the recluse is an aged, bearded version of himself, who then reverses through time (via makeup and family pictures of a very young James Patrick Page) to childhood, infancy and an embryonic state. "I really had to use all my yoga training for that," Page said of the transformation scene. "I was exhausted by the end of it because I had to stand up all the time, absolutely rigid... It wasn't done in one take—that was the trouble!"

During this time, Page began demoing songs for the next Led Zeppelin album at his home studio. (continued on page 102)



DWEEZIL APPROVED.

## **Guitar Rig 2**

Innovation meets innovator. Dweezil Zappa loves the perfectly authentic sounds and ultra-flexible handling of GUITAR RIG 2. You can hear GUITAR RIG 2 on Dweezil's latest release *Go With What You Know*.

Play your hottest licks with the latest demo at:  
[www.ni-guitar-rig.com](http://www.ni-guitar-rig.com)



GUITAR RIG 2 is available with or without foot controller.

**NI** NATIVE INSTRUMENTS

THE FUTURE OF SOUND





# DOUBLE FANTASY

## GIBSON AND JIMMY PAGE JOIN FORCES TO DEVELOP A LIMITED-EDITION REPLICA OF PAGE'S ICONIC DOUBLE-NECK GUITAR BY CHRIS GILL

**M**OST CASUAL MUSIC FANS could not tell the difference between a Les Paul and a Telecaster, but when Jimmy Page walks onstage with his Gibson EDS-1275 double-neck, the mere appearance of the guitar elicits wild cheers before Page plays a note. The guitar is inextricably linked with Led Zeppelin's epic masterstroke "Stairway to Heaven" and has played a vital role in Page's performance of the song ever since the band first played "Stairway" live, in March 1971. Although Page has used the double-neck to perform many other songs from Zep's repertoire, fans always think of "Stairway to Heaven" when they see his EDS-1275.

"That guitar became iconic," says Page. "In a way, 'Stairway to Heaven' dictated my choice of the Gibson double-neck. After we recorded the fourth Led Zeppelin album, I knew that I would have to play 'Stairway to Heaven' live. I used several guitars to record it—acoustic and electric 12-strings and a six-string electric. Before we could play 'Stairway' onstage, I needed to find a guitar that would enable me to play it without changing guitars. I needed something that would let me play electric 12-string and electric six-string, and the double-neck was the one instrument that could fulfill that requirement."

The Gibson EDS-1275 was available only as a custom-order instrument when Page bought his double-neck in late 1970 or early 1971. Several factors inspired him to seek out the guitar. "I remember seeing an American country guitarist playing a Gibson double-neck," says Page. "I know it wasn't Joe Maphis, who played a double-neck, but it was a Mosrite, not a Gibson."

"But that really didn't influence my decision, it was more of a calling. I was already playing a Les Paul by then, so it made sense that I continue on the Gibson theme. It didn't let me down. I used it on quite a number of songs in live performance, not just for 'Stairway.' It started to play an important part in other songs, like 'The Rain Song,' 'Celebration Day' and 'The Song Remains the Same.' The double-neck was tailor-made for that song!" While the EDS-1275 played a vital role in Page's onstage rig, it appeared on just one studio track: "Carouselambra," from Zeppelin's 1979 swan song, *In Through the Out Door*.

Gibson records show that only 110 of these models shipped between 1962, when Gibson introduced their first solidbody "SG style" double-necks, and 1968, when it was "officially" discontinued. Gibson made a few more EDS-1275 guitars on a very limited basis after that, but the orders were so infrequent that the company stopped keeping production records for the model. It's highly likely that Page purchased one of the last original EDS-1275 guitars made before Gibson ceased making the model for several years.

Page's EDS-1275 features 20-fret fingerboards on both necks, master volume and tone controls for each neck, a "master" three-position pickup selector switch (settings affect both necks) and a three-position toggle switch for engaging the pickups on either or both necks. Page prefers the middle setting, which provides output from both necks. "When you play on the

six-string neck, you get sympathetic vibrations like a sitar, from the open strings on the 12-string neck," he explains. "It adds this wonderful resonance and makes the guitar sound bigger than a regular six-string."

Page's use of the EDS-1275 rekindled interest in double-neck guitars, and Gibson reintroduced the model in 1977. However, the new version of the double-neck varied in several ways from Page's instrument. For one thing, it wasn't offered with a cherry-red finish until 1987. Also, the new version's body shape, length of the 12-string headstock and positioning of the stop tailpiece differed from Page's example. Although Gibson has produced the EDS-1275 continuously since 1977, these differences remained

intact until recently, frustrating the most avid Page fans, who wanted a guitar exactly like Jimmy's but could neither find nor afford the handful of original Sixties models in circulation with the exact same specs.

A few years ago, Gibson finally decided that it was time to produce an accurate reproduction of Page's EDS-1275. "The double-neck project originally goes back to the negotiations Gibson had with Jimmy over the signature Les Paul Standard that we introduced in 2004," says Pat Foley of Gibson's Custom Art and Historic Division. "From the beginning, we were interested in talking to him about a double-neck project, but first he wanted to concentrate on the Les Paul, which was fine with us. We also talked with him about some alternative projects, such as a Les Paul Custom, that we'd still love to do with him. In late 2005, Jimmy revisited the idea for a double-neck with us. He asked us if we were still interested in making the double-neck, and that got us started."

In the same spirit as the Gibson Jimmy Page Signature Les Paul, the Gibson Jimmy Page Signature Double Neck is a precise duplicate of Page's original guitar. Gibson has made 25 EDS-1275 double-necks that replicate every detail of Page's iconic ax, from the neck profile and pickup output to each scratch, dent and ding. Each of these guitars, which will carry a list price in the area of \$30,000, features Page's signature on the rear of the headstock plus a certificate of authenticity signed by Page. Gibson also produced 250 "VOS"



**“THE DOUBLE-NECK WAS TAILOR-MADE FOR THE SONG REMAINS THE SAME.”**  
—JIMMY PAGE

(Vintage Original Spec) Signature Double Necks, without the aging or headstock signature, which will retail in the \$10,000 \$12,000 range

Foley shared the details of how this project came together and how Page's most recognizable ax finally received the long-overdue tribute it deserves.

**GUITAR WORLD** Once Jimmy Page gave Gibson his approval to duplicate his EDS-1275, how did the project get started?

**PAT FOLEY** To Jimmy, it seemed like the next logical step after his Signature Les Paul. Oddly enough, around the same time that Jimmy agreed to do it, some people who were working on the Tenacious D movie *The Pick of Destiny* approached Gibson. They told us the premise of the movie and how it would feature Jimmy Page's double-neck very prominently, so we agreed to provide them with a double-neck guitar. They also contacted Jimmy directly to obtain permission to use his name in the movie. Jimmy forwarded those communications to us, and he told us that he would allow this to go forward as long as we supplied the guitar and that the guitar was an accurate reproduction of his double-neck. It was very cool that Jimmy wanted to details to be correct. The extra-long distance between the bridge and the tailpiece is one unusual feature of his guitar, and he knew that fans would notice if this detail wasn't right.

We built a prototype model for use in the movie and sent it to the production company. They filmed it for the movie and then sent it back to us. Around the time it came back *Guitar World* was arranging a photo shoot with Jimmy and Jack White [February 2006 issue]. Jimmy asked me to bring a couple of guitars to the photo shoot, so we brought along the double-neck so he could inspect it. We eventually gave that guitar to Jimmy, and I believe that he loaned it to a museum exhibition in France. Obviously, he wasn't going to give them his original.

**GW** What did he think of the initial prototype?

**FOLEY** We produced that first guitar using only photos for reference. When Jimmy got home to England he played it for a while and made specific comments about it regarding the neck shape and other details. We noted those changes and went to work on another batch of prototypes. After we produced that batch of prototypes, Edwin Wilson—who is our historic expert—and I flew to England to visit Jimmy at his home to inspect the original double-neck to get specific details such as the exact neck dimensions and pickup output. We took extensive photos of all the important details so we could go back and produce the first aged prototypes.

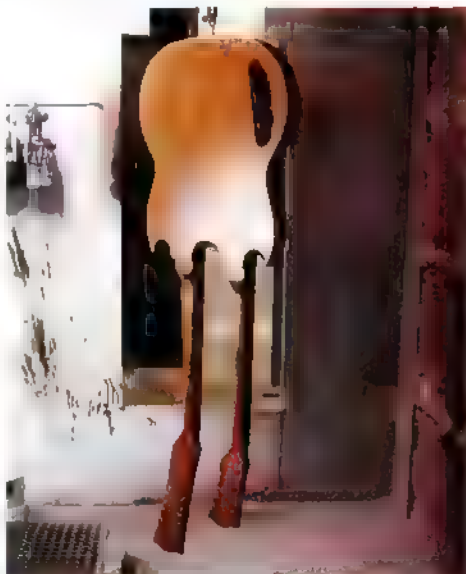
By the time we went back to visit Jimmy to put the final deal into place, we had a very accurate prototype to present to him for inspection. Jimmy approved the prototype, and then we arranged a photo shoot of him with the guitar. We didn't have to do as much back and forth as we did with the prototypes for the Jimmy Page Signature Les Paul.

**GW** What are the differences between Page's original EDS-1275 and the stock production version that Gibson offers today?

**FOLEY** Some of the differ-



The Jimmy Page Signature Double Neck guitar in production (from top to bottom) gluing in the necks, necks awaiting production sanding, an assembled guitar, finishing.



ences are the mahogany necks—recent production models have maple necks—and how the necks are joined to the body. The body shape and scarfing contour is slightly different, and the headstocks are different, too.

We spent quite a bit of time duplicating the finish. Jimmy's guitar is a surprisingly deep cherry color. Most guitars from that era have faded quite a bit, but Jimmy's still looks pretty rich. Jimmy also wanted to make sure that the weight matched his original as closely as possible.

**GW** What is the story with the exceptionally long distance between the bridge and the stop tailpiece? That's not a common feature on any Sixties Gibsons. Did Page specify that when he originally ordered the guitar in the early Seventies?

**FOLEY** Jimmy says that he didn't specifically request that bridge setup. EDS-1275 guitars from that era were made both ways: some have the bridge in the normal placement while others have the extended tailpiece. He just ordered the guitar, and that is how it arrived to him. There may be advantages to the longer string pull for his style, sound and technique. Like many details about Jimmy's guitars, it was just a result of chance and he adapted it to his purposes. It's like his Les Paul—he didn't particularly want the super-thin neck, but he worked around it, and it ended up being very good for his style of playing.

**GW** The distance between tuners at the end of the 12-string headstock and the tailpiece seems exceptionally long. Do standard sets of strings even fit?

**FOLEY** Jimmy uses Ernie Ball strings, and they make a 12-string set that works well with the guitar. We'll probably produce a 12-string set to go with the guitar as well. There will be 275 of those guitars out there—25 of the aged, signed models and 250 of the non aged models—so people are going to need to keep strings on them.

**GW** Jimmy played and approved each of the aged double-necks. What was his evaluation process like?

**FOLEY** We shipped 29 guitars to England for Jimmy to look at. We set them up at the Gibson office in London and placed them on a small stage. It looked like the *Tonight Show*—we had couches up there, table lamps and bottles of water, plus 29 double-neck guitars all lined up. We took extra guitars in case Jimmy saw any flaws, but we've got the process down

so well that none of the guitars we made were problematic. In fact, we had to remind Jimmy to reject a few, so he chose a couple that he thought didn't have attractive grain patterns or felt heavier than the rest. Jimmy played

each one and commented on it. We got through about 12 guitars before we reminded him that he needed to pull one for himself. When we make a signature guitar for Jimmy, he'll choose one that feels particularly good to him, sign it and put the number "one" on it, and he keeps it. The guitars that we sell end up being numbers 2 through 26.

The story about the signature double-neck that Jimmy chose for himself is really amazing. When we sent the guitars to England, customs demanded that

(continued on page 118)



# lamb of god



www.lamb-of-god.com

Photos by Josh Murrell



©2000 GHS. All rights reserved. Printed in the U.S.A. 1-800-345-4447. www.ghsstrings.com

"GHS strings are the only strings that can stand up to the onslaught of the mighty Lamb of God. Rocktron is simply the best; the Hush Super C is the only noise reduction I trust to eliminate all that annoying feedback."

Willie Adler



"From searing leads to earthquake rhythms, GHS Boomers have the tone and durability to handle the entire arsenal. At home, in the studio, or on the road, they're the only strings I play."

Mark Morton

**ROCKTRON**  
TECHNOLOGY FOR GUITARISTS

*ghs strings.*

rocktron.com

ghsstrings.com



Heaven and Hell, 2006: (from left) Ronnie James Dio, Vinny Appice, Tony Iommi and Geezer Butler





# NEVER SAY DIE!

*By Richard Bienstock*

WHEN METAL FANS THINK OF **BLACK SABBATH**, THEY THINK OF OZZY OSBOURNE. YET, FOR A SHORT TIME IN THE EARLY EIGHTIES, RONNIE JAMES DIO WAS THE VOICE OF METAL'S GREATEST BAND. NOW, TWO DECADES LATER, HE'S BACK, AND FOR THE BAND, IT'S **HEAVEN AND HELL.**

# "WE'RE FIRING OZZY."

We want you to sing with us."

Those 10 words, as Ronnie James Dio remembers it, signaled his entrance into Black Sabbath. It was the spring of 1979, and the singer, still sore from his dismissal from Ritchie Blackmore's Rainbow, found himself courted by perhaps the only British heavy metal guitarist more eminent in stature than Blackmore: Tony Iommi. The Sabbath guitarist, whose band was on the outs with a drug-and-alcohol-riddled Ozzy Osbourne, had his eye on Dio, who, though diminutive in size, possessed an incredibly powerful voice. After a chance meeting one night at a bar in Hollywood, Iommi invited Dio to his house in Beverly Hills for an impromptu jam with Sabbath bassist Geezer Butler and drummer Bill Ward. "Fifteen minutes in, we had a song written," remembers Dio. Appropriately, when Iommi extended his offer, it wasn't posed as a question. "I couldn't have said no, anyway," Dio confesses. "I had some other projects on the table at the time, but this was Black Sabbath. Plus, I knew that it was perfect for me."

Perfect, as well, for the Sabbath men. The veteran band was, at the time, in the midst of a creative and commercial rut. In Dio, the group found a renewed sense of purpose as well as an avenue by which to update its sound for a new decade. The two studio albums Black Sabbath recorded with Dio during his initial tenure with the band, 1980's *Heaven and Hell* and the next year's *Mob Rules* (he later briefly rejoined for a third effort, 1992's *Dehumanizer*), brim with some of the most electrifying music of their career. Few songs in the band's catalog kick with the ferocity of "Neon Knights" and "Turn Up the Night," the opening cuts from the '80 and '81 albums, respectively, while the title tracks—the barnstorming "The Mob Rules" and the positively monstrous "Heaven and Hell"—are on par with Sabbath's most revered Ozzy-fronted tunes.

That said, Black Sabbath's output with Dio, sandwiched as it is between the band's hugely influential, frequently groundbreaking Seventies work with Osbourne and the numerous albums recorded with rotating lineups throughout much of the Eighties and Nineties, has over the years been at best undervalued, and at worst overlooked. What's more, the flurry of Ozzy activity that has driven the band for much of the past decade—sporadic reunion tours, various compilations and box sets, a smattering of new recordings, persistent rumors of a full-fledged studio album and, most notably, the 2006 induction of the original lineup of Osbourne, Iommi, Butler and Ward into the Rock

Dio (left) and Iommi onstage in the early Eighties

and Roll Hall of Fame—has rendered any non-Oz-related Black Sabbath history something of an aberration.

But that mischaracterization looks to change with the release of a new compilation album, *Black Sabbath: The Dio Years* (Rhino), and a tour on which the *Mob Rules*-era lineup—Dio, Iommi, Butler and drummer Vinny Appice, who replaced Bill Ward in the summer of 1980—will perform under the moniker Heaven and Hell. "We're only going to be doing songs from the records we made with Ronnie," says Iommi. "We've ignored a lot of this material for a long

**I POURED ALL THIS BLOODY ALCOHOL OVER HIM, LIT IT, AND BILL WENT UP LIKE A BOMB. I THOUGHT I'D KILLED HIM."**  
—TONY IOMMI

time, and it'll be great fun to play again."

Rhino's plan to anthologize this period of the band is what set the wheels in motion for an unexpected reunion. Two years ago, while compiling the package, Rhino asked Iommi's management if any previously unreleased Dio-era material was available. Nothing existed, so Iommi, for the first time in more than a decade, reached out to Dio in the interest of recording a few new songs. Although the guitarist and singer had occasionally been at odds over the years, they met in October 2005, before a Dio solo

## HOW TO GET TONY IOMMI'S SOUND ON "MOB RULES"

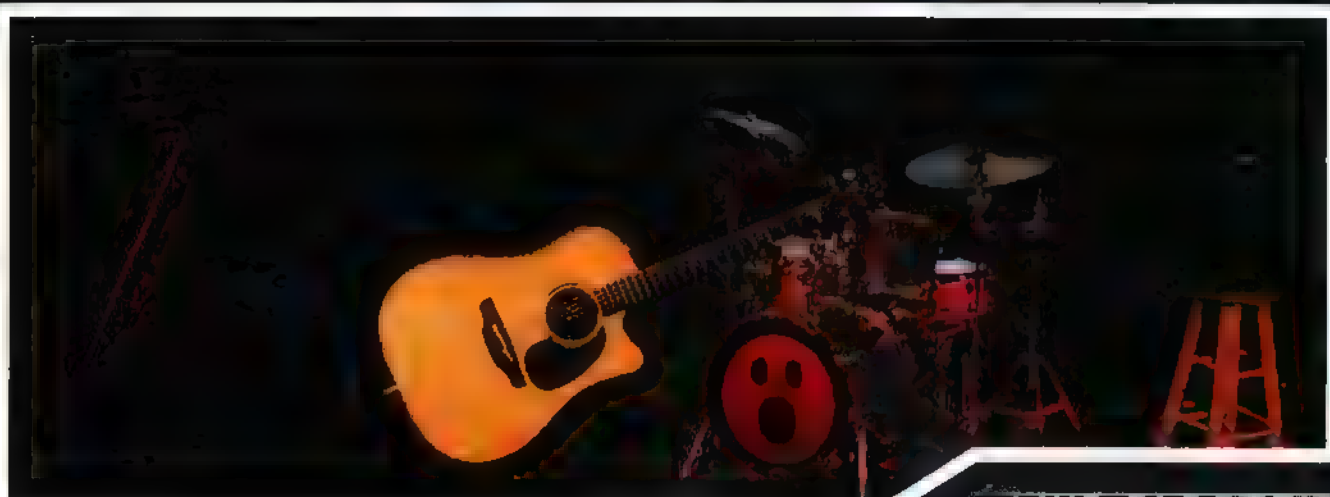
\*\*\* USE A HUMBUCKER-EQUIPPED GUITAR and the following Boss pedals—with these settings and chained in this order—into your amp's Clean channel: Mega Distortion MD-2 and Digital Delay DD-6. The slapback setting of the delay adds a thick rhythm sound for the main guitar parts and an edgy doubling effect for the solo.







THINK ACOUSTIC



LIVE ELECTRIC



PLAY TAKAMINE

In clubs, cafes and on concert stages, Takamine is the recognized hardest working acoustic guitar in show biz. A beautifully crafted acoustic guitar. The warmest and most versatile pickup and preamp. A pure joy to play. At fine guitar shops everywhere.

[www.Takamine.com](http://www.Takamine.com) • © Kaman Music • [www.TheNodd.com](http://www.TheNodd.com)

*Takamine*

performance in Iommi's hometown of Birmingham, England, to discuss the possibility of working together again.

"We just sat and talked, got rid of all the skeletons in the closet and blew the cobwebs away," says Dio. "And before I knew it, Tony and I were sitting in his home studio in England, throwing ideas around."

Over the next few months, their writing sessions yielded the songs "Shadow of the Wind," "The Devil

will be touring late next year along with a new album." If Osbourne wielded any influence over the band's decision to choose an alternative moniker, no one on either side is saying so. For his part, Iommi, the sole Sabbath member to appear on every band recording, says that the motivation behind touring as Heaven and Hell was to avoid confusion with the original version of Black Sabbath, whose configuration is still, it appears, a living, breathing entity.

But perhaps it is fitting that the Dio-fronted version is now represented as a distinct unit: it always had been in spirit, if not in name. The reconfigured band came together during a period of turmoil and uncertainty, with both sides reeling from the aftereffects of bad breakups. Sabbath's three remaining original members also had to contend with the enormous shadow cast by their own legacy, as well as the specter of their former singer, whose popularity and notoriety would only increase throughout the Eighties, and with

whom the band would occasionally be drawn into a very public war of words. And yet with Ronnie James Dio at the helm, Black Sabbath not only survived but also flourished, producing their strongest material in years. If *The Dio Years* is a welcome, and long-overdue, tribute, the Heaven and Hell tour is an even more anticipated, and fitting, celebration of this band.

"The music we made together stirred the souls of a new generation of fans," says Dio proudly. "When we came out with *Heaven and Hell*, Black Sabbath was reborn."

Indeed, before Dio's arrival in 1979, it looked as if Black Sabbath's days were numbered. Their final album with Ozzy Osbourne, released the year before, was titled *Never Say Die!* but it was obvious to everyone involved that the band had already flatlined. In stark contrast to such revolutionary releases as their 1970 self-titled debut and its follow-up, *Paranoid*—albums that not only launched the band to stardom but arguably birthed heavy metal—Sabbath's recent output had been artistically weak and commercially disastrous. The band was old news, particularly in its British homeland,

where the more immediate and visceral sounds of punk had replaced hard rock as the soundtrack for the young and disenfranchised. Additionally, a fresh crop of bands who would serve as the earliest entries into what would become known as the New Wave of British Heavy Metal movement were plying a harder, faster strain of the basic Sabbath formula.

Caught in the middle of this charged musical climate, the members of Black Sabbath found they were in no shape to compete with the new generation. "We were all going through bad things with drugs and alcohol, and I don't think any of us knew what was going on," says Iommi. "We were so lost within ourselves."

No one more so than Osbourne, who had briefly (continued on page 106)



**NO MATTER  
WHAT  
OBSTACLES  
WE FACED,  
WE WERE  
NOT GOING TO  
BE STOPPED  
FROM DOING  
HEAVEN  
AND HELL.**  
—RONNIE  
JAMES DIO



Cried" and "Ear in the Wall," which Dio describes, astutely, as "a slow one, a midtempo one and a fast one." The tunes were then recorded for inclusion on *The Dio Years*, with Butler and Appice. (Though it was initially reported that Bill Ward would be involved in the project, he bowed out and was ultimately replaced by the man who took his drum stool back in 1980.)

"We got on really well," Iommi says of working with his former singer again. "At first we planned on doing only two songs, but then two became three, and from there we went to, 'How about a tour?'"

"It seemed like the right time to go out with Ronnie," adds Butler. "We'd been doing the reunion thing with Ozzy for so long, and no disrespect to that, but we've got some great songs, and this is a great lineup."

Nevertheless, it is not, by everyone's estimation, a Black Sabbath lineup. Shortly after it was announced that Heaven and Hell would be touring in support of the *Dio Years* compilation, a statement issued by the Osbourne camp wished the band much success while it asserted, "There is only one Black Sabbath. Ozzy, Tony, Geezer and Bill

## HAND OF DOOM

WHILE THE PERIOD surrounding the making of *Heaven and Hell* was tumultuous for all the members of Black Sabbath, no one had a rougher go of it on the road than Geezer Butler. The phrase "bang your head" took on dangerously literal meaning for the bassist during the aptly named Black & Blue tour when, on two separate occasions, he found himself on

Butler was able to finish out the show. A few gigs later in Milwaukee, however, he didn't fare as well. "It was toward the beginning of the set, and we were between songs," he remembers. "The lights dimmed, and at that exact moment, some idiot tossed a bottle and caught me right on the head! And when the lights came up, I was just like, sort of standing there."

"So the guys are looking to me to start the next song, and of course, I'm not playing anything, but rather just looking dead ahead, blood pouring out of my head and wondering where the hell I am. Finally, I collapsed."

Butler was carted off to the local hospital, and Black Sabbath were done for the night. The audience, however, was just getting started. "Since the bottle had hit me while the lights were out, people didn't



the receiving end of some unexpected flying objects.

"The first instance was in California," Butler says. "Somebody threw this big brass cross up at the stage, and it hit my bass, cut all the strings in half, banged off the body and cracked me in the eye. The thing was so heavy, and if my bass hadn't caught it first, it probably would have killed me."

Dazed but still conscious,

know what had happened, and thought I had maybe passed out from drugs, or just sort of left the stage," says Butler. "And that's when all hell broke loose. The crowd started rioting. They tore the place up and destroyed a bunch of our gear."

"So yeah, that was a particularly tough tour for me. But it still beat working a regular job!"

—R.B.





PLAY OUT

Anytime...

Anywhere...

With Ovation's advanced engineering and roadworthy construction, you've got the most dependable and stable acoustic guitar in the world.

OVATION - THE #1 CHOICE  
FOR MUSICIANS ON THE MOVE.

Ovation

[www.OvationGuitars.com](http://www.OvationGuitars.com)

Ovation Corp., 28 Old Windsor Road, Bloomfield, CT 06002

Introducing the Ovation 2007 Collectors' Edition, featuring a Bearclaw Spruce Top, Spoked Maple Epaulet, Contour Body, and the VIP Preamp with Microphone Imaging Technology.

# Hell

IN 1979,

**AC/DC**

WERE POISED  
TO BREAK BIG  
IN AMERICA.  
THEIR RECORD  
COMPANY  
DESPERATELY  
WANTED A HIT  
SINGLE. WHAT  
THEY GOT WAS A

**"HIGHWAY  
TO HELL."**



*From the book AC/DC: Maximum Rock & Roll by Murray Close with Arnold Burian. Copyright © 2004 by Murray Close and Arnold Burian. Reprinted by permission of HarperCollins Publishers.*



# YEAH!





AC/DC in 1979: (l-r) Malcolm Young, Angus Young and Cliff Williams

**I**n 1926, when U.S. Route 666 officially came into being, the name of the strip of tar that would eventually stretch across four states reflected nothing more than a simple, sequential reality: U.S. 66 now had a sixth offshoot. But its three-digit tag corresponded to the Number of the Beast—"the Antichrist"—as presented in the Book of Revelation, and that infamy would cast a shadow over the ink-black roadway. In time, the route would be nicknamed "the Devil's Highway."

Locals were troubled by the satanic connotations, while others pointed to fatal car accidents that occurred on the roadway as proof that its name had catastrophic implications. Some superstitious folk believed that those who mocked their concerns, made light of the name or stole the highway signs (a common occurrence) were tempting fate. After all, the highway to hell had to be respected.

In early 1979, half a world from Route 666, AC/DC guitarist Angus Young joined the ranks of those who messed with the legend. At the time, the Australian group was in the midst of recording the follow-up to its *Powerage* album, a record that would eventually bear the name *Highway to Hell*. "There was a lot of buzz about us," Young recalls, "and a girl asked me,

**THEY WERE DIFFERENT THAN ZEPPELIN, FOR OBVIOUS REASONS. THEY'RE A SIMPLE, RAW, BASIC, TO-THE-POINT ROCK AND ROLL BAND."**  
— PRODUCER EDDIE KRAMER

"Well, what would you call the tour?" And I said, 'It's a fucking highway to hell. It's an AC/DC tour.'"

The sessions for AC/DC's new album had begun in early December. Bon Scott, their lead singer, wasn't altogether satisfied with his efforts on *Powerage* and felt that the lyrics of songs like "Gone Shootin'" were simply too serious. This time he wanted to lighten up, and a new song like "If You Want Blood (You've Got It)" was just what he was after.


Atlantic Records, the group's U.S. label, wanted to make a few changes of its own. In late 1978, the label had released AC/DC's *If You Want Blood*, a live album recorded on the *Powerage* tour, and the record stood poised to outstrip the U.S. sales of *Let There Be Rock* and *Powerage* combined.

## HOW TO GET ANGUS YOUNG'S SOUND ON "HIGHWAY TO HELL"

▶▶ USE A HUMBUCKER-EQUIPPED GUITAR and the following Boss pedals—with these settings and chained in this order—into your amp's Clean channel: Blues Driver BD-2 and Digital Reverb RV-5.





A full-page advertisement featuring Dave Mustaine. He is standing, holding a large, dark-colored Dean guitar that has white wings attached to its body. He is wearing a dark long-sleeved shirt and dark pants. The background is dark and textured. The text is arranged in a clean, professional layout.

# Dave Mustaine gets his wings!

We proudly introduce  
Dave Mustaine  
and his new  
Signature VMNT Series  
line of Dean Guitars.  
Details at [deanguitars.com/mustaine](http://deanguitars.com/mustaine)

DEAN  
GUITARS®

ISN'T IT TIME YOU GET YOUR WINGS?

[www.megadeth.com](http://www.megadeth.com) • [www.deanguitars.com](http://www.deanguitars.com)

Clearly, AC/DC's position in the States was escalating, but Atlantic wanted more marketplace bang for its buck—it wanted a nationwide breakthrough, spearheaded by a hit single. And it wanted it now.

Atlantic had previously expressed reservations about AC/DC's production team. George Young and Harry Vanda had produced all the band's albums; George was, in fact, the older brother of Angus and AC/DC rhythm guitarist Malcolm. Despite the group's growing success, Atlantic was eager to team AC,



DC with a new producer who had fresh ears and ideas. Now, with label heads demanding a hit, the issue was raised once again. So serious was the situation that Atlantic vice president Michael Klenfner traveled to Sydney to meet with the band, George and Harry.

Upon his arrival, Klenfner received a run-through of what the band had assembled by that point. Drummer Ray Arnott, who had performed on numerous sessions for George and Harry, was sitting in for AC/DC drummer Phil Rudd at the time. "I went into the studio one night, just banging around with them to show this American guy some

## HOW TO PLAY "HIGHWAY TO HELL"

In many of their most famous riffs, such as the intros to "Highway to Hell" (FIGURE 1) and "Back in Black," Angus Young and his brother, rhythm guitarist Malcolm Young, use basic, open chords almost exclusively. "We tend to stay down at that end of the neck. It's easier for us to reach," says Angus. "Actually, it's the sound quality of open chords that's the thing. They're big-sounding buggers, and they ring for ages, if you want them to. You can take any one of our songs and play it up the neck with barre chords, but it won't be the same song anymore, because the chords lose width and depth."

Using silence to heighten a song's dynamics is another art at which the brothers Young are masters. Regarding the "Highway to Hell" riff, Angus explains, "Between the chords, I muffle the strings with the edge of my picking hand. 'I don't know if this is a good habit or not, but it works.'"

All instruments sound approximately one quarter step flat on the recording. To play along, tune all strings down accordingly.



Moderately ♩ = 116

Elec. Gtr. (w/dlst.) (drums enter second time)

Chords: A5, D/F#, G5, D/F#, G5, D/F#, G5, A5

Th. (thumb)

HIGHWAY TO HELL By Angus Young, Malcolm Young and Ronald Scott. Copyright © 1979 by J. Albert & Son Pty. Ltd. International Copyright Secured All Rights Reserved. Reprinted by Permission of Music Sales Corporation (ASCAP)

of the licks they'd been working on," recalls Arnott. "He was there to check they weren't sun baking!"

"We called him Tons of Fun. That's all I remember him as: Tons of Fun. I can remember going out to a restaurant one night, and the Yank ordered some



wine, and I think it was about \$80 a bottle. Bon said, 'That's what you put in your fucking fish and chips, lad!' And the next bottle Bon bought was about \$300. But the Yanks were paying for it. We had a good night."

But behind the scenes, the situation was anything but humorous. It was bad enough that their U.S. label was telling them what to do, but what really pissed off Malcolm and Angus was feeling that Atlantic was treating George disrespectfully, like an amateur without a proven track record. In addition to George and Harry's work with AC/DC, the team had scored a Top 10 hit in America only a few months earlier with "Love Is in the Air" by John Paul Young (no relation). The two had also headed up Flash and the Pan, a studio-only band that enjoyed considerable chart success in Australia, Europe and the U.S., despite never touring.

A spokesman for George and Harry papered over some of the cracks by telling *Juke* magazine that the possibility of an external producer had been "on the cards for some time." Malcolm was less diplomatic and went so far as to tell Radio 2JJ in Sydney that the band had been virtually "forced" to go with an outside producer. Losing Harry was one thing; losing George was almost literally like losing a sixth member of the band, and much more.

"George and Harry were pretty honorable" (continued on page 96)

## HOW TO PLAY "THUNDERSTRUCK"

The intro to "Thunderstruck" (*The Razor's Edge*) (FIGURE 2) is built around the open B note, which is used as a *pedal point*, a compositional device used by many great classical composers such as Bach, Beethoven and Mozart. "I'm not a big fan of classical music because it's a little too 'Teutonic' sounding for me," says Young. "But sometimes I'm a bit of a classical doodler on the quiet."

"The riff started out as a one-handed thing I came up while diddling around with hammers and pull-offs one day. I kind of liked it, so I put it on tape. When I played it to Malcolm, he said, 'That's kinda cute—not bad for the little fella!' That led us to writing 'Thunderstruck.' When we recorded that riff though, I ended up picking every note because it just sounded more even that way."

"Because the whole intro to 'Thunderstruck' is played on just the B string, we taped up all the other strings when I recorded it so they wouldn't make any unwanted noise," Angus adds. "That's a trick I got from my other brother, [producer] George. We were recording with him, and he said, 'Look, that string's rattling and you're not even using it. Take the fuckin' thing off or tape it up!'"



Moderately ♩ = 132

Elec. Gtr. (w/dlst.)

Chords: N.C.(B), (Em)

Th. (thumb)

Riff A

(play 10 times)

THUNDERSTRUCK By Angus Young and Malcolm Young. Copyright © 1990 J. Albert & Son Pty. Ltd. International Copyright Secured All Rights Reserved. Reprinted by Permission of Music Sales Corporation (ASCAP)





DUNLOP

LIVE TO PLAY LIVE

[WWW.DUNLOP.COM](http://WWW.DUNLOP.COM)



WARE MORTON FROM LAMB OF GOD AND HIS ORIGINAL CRYBABY

cry baby

# Inventing the

# STEEL

ON DISC

## HOW TO SOLO LIKE **ANGUS YOUNG, JIMMY PAGE AND TONY IOMMI.**

**R**EGARDED BY MANY as the three most vital purveyors of pure hard rock/heavy metal sonic evil, AC/DC's Angus Young, Led Zeppelin's Jimmy Page and Black Sabbath's Tony Iommi have each forged a distinct, instantly recognizable guitar style and sound. After more than three decades of dedicated service, all three players continue to influence countless up-and-coming metalheads the world over, and an in-depth study of each guitarist's distinct musical personality is mandatory for any aspiring hard rock player.

Young, Page and Iommi share a few similarities in their respective crafts. All three have relied on Gibson solid-body/dual-humbucker-style guitars for the majority of their careers, inspiring signature models of their respective axes: Angus Young has favored Gibson SG-type guitars and has his own Gibson signature model; Jimmy Page is most closely associated with the 1959 sunburst Les Paul, replicated in limited quantity by Gibson (with a retail price of more than \$20,000), and Tony Iommi's long association with the '61 SG led to the creation of the similarly designed Gibson Tony Iommi model (as well as the custom-made SG-type Patrick Eggle and JayDee models that Iommi also uses). When soloing, all three guitarists most often use the bridge pickup.

Armed with their respective axes, the three defined the sound of metal in the late Sixties and early Seventies by relying on specific amplification. Jimmy Page favors Marshall SLP-1959 100-watt amps modified with KT 88 tubes, while also employing Voxes, Hiwatts, Fender Super Reverbs and Orange amps. Angus Young has generally used Marshall 100-watt "Plexi" models along with JTM-45 "Plexis."

Iommi is also known for his use of Marshall and Orange gear and has long been a fan of Laney amplification; he even has his own Laney 100-watt signature amplifier.

Another commonality among the three guitar gods is their choice of scale for soloing. In the spirit of their American blues guitar heroes, all three rely most heavily on the minor pentatonic scale. **FIGURE 1a** shows the A minor pentatonic scale (A C D E G) played in fifth position; **FIGURE 1b** shows the same scale as played in an extended pattern that traverses the neck from the third fret to the 12th. The root notes are circled in each figure; once you have become familiar with these fingering patterns, be sure to move them to all other keys.

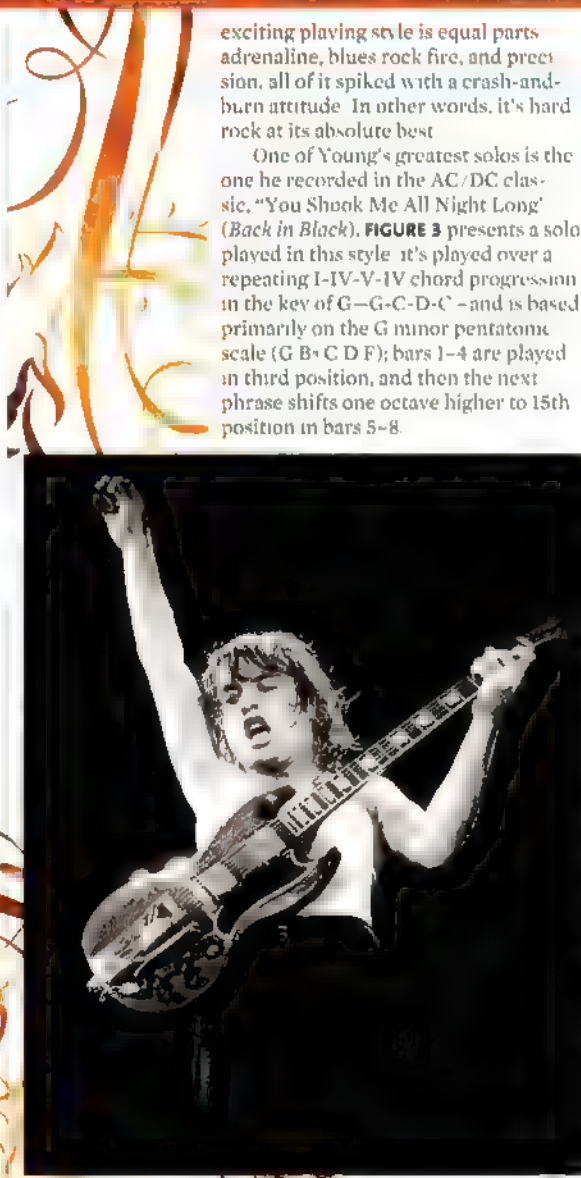
Let's now look at these two patterns one octave and 12 frets higher: **FIGURE 2a** depicts A minor pentatonic played in 17th position while **FIGURE 2b** shows an extended pattern that spans the 15th-22nd frets, ending with a whole step bend from D to E. Young, Page and Iommi all cover the highest reaches of the neck in many of their solos, so be sure to practice the minor pentatonic scales in every key and all over the fretboard.

## ANGUS YOUNG

With his comedic schoolboy outfit and hyperenergetic stage antics, Angus Young has been both celebrated and reviled for his over-the-top persona. But in truth, he is simply one of the greatest rock soloists ever. His intense,

exciting playing style is equal parts adrenaline, blues rock fire, and precision, all of it spiked with a crash-and-burn attitude. In other words, it's hard rock at its absolute best.

One of Young's greatest solos is the one he recorded in the AC/DC classic, "You Shook Me All Night Long" (*Back in Black*). **FIGURE 3** presents a solo played in this style—it's played over a repeating I-IV-V-IV chord progression in the key of G—G-C-D-C—and is based primarily on the G minor pentatonic scale (G B<sup>♭</sup> C D F); bars 1-4 are played in third position, and then the next phrase shifts one octave higher to 15th position in bars 5-8.



PAUL NAYN WERE MAUE.COM



The figure begins with a whole-step bend from C to D on the G string that is sustained and played with vibrato for three beats. Use your ring finger to fret the note and both your ring and middle fingers to push the string, with the middle finger one fret behind the ring finger. This two-finger bending technique is known as *reinforced finger-ing* and is used extensively by Young as well as Page and Iommi.

The first note in **FIGURE 3** is a prime example of Young's signature *bend vibrato*: upon bending the string with the ring and middle fingers (the index finger may also be used to help push the string for additional strength and support), the bend is then repeatedly released partially—somewhere between a quarter step and a half step—and restored to a whole step ("full") in quick, even rhythm. When executing this type of bend vibrato, you'll find that it helps to push your fret-hand thumb against the top side of the neck as this provides leverage for the fingers that are pushing and releasing the string. Young's vibrato is relatively fast and not very wide and will require practice and keen listening to emulate authentically.

The C-to-D bend is followed with an index-finger barre across the top two strings at the third fret, and in bar 2 the pinkie frets F (second string/sixth fret), followed by the same reinforced ring-finger bend and release on C (third string/fifth fret). At the end of bar 2 after fretting the G note, roll the tip of the ring finger from the fourth string over to the fifth string and then back. This "finger roll" may take some practice to get used to, but it's a very useful technique that is worth learning.

What makes a solo like this great is its simplicity and melodic quality. Each idea is balanced against the next in an effortless way, and the overall result is a memorable solo that one could easily sing—an earmark of every great hard rock guitar solo.

Beginning in bar 5 of **FIGURE 3**, the second half of the solo relates to the first half in that it also leads off with a sustained bend, this time from a high F, the flatted seventh, to G, the root note, which is shaken in a similar manner. When playing minor pentatonic licks like these in high positions, many blues, blues rock and hard rock players adopt a three-finger approach—index-middle-ring—for the majority of their licks, presumably because of the closeness of the frets. Young, however, chooses to use his pinkie in many of his licks, regardless of his fretboard position.

I wrap the solo up in bar 8 by switching to a riff based on G major pentatonic (G A B D E). A staple of blues soloing is to alternate between the "sweet" sound of major pentatonic and the darker sound of minor pentatonic, and Young does just this in many of his solos.

Another great example of Young's masterful soloing can be heard on the

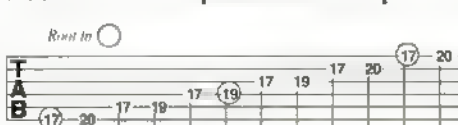
**FIGURE 1a** A minor pentatonic in fifth position



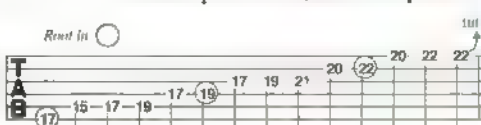
**FIGURE 1b** A minor pentatonic, extended position



**FIGURE 2a** A minor pentatonic in 17th position

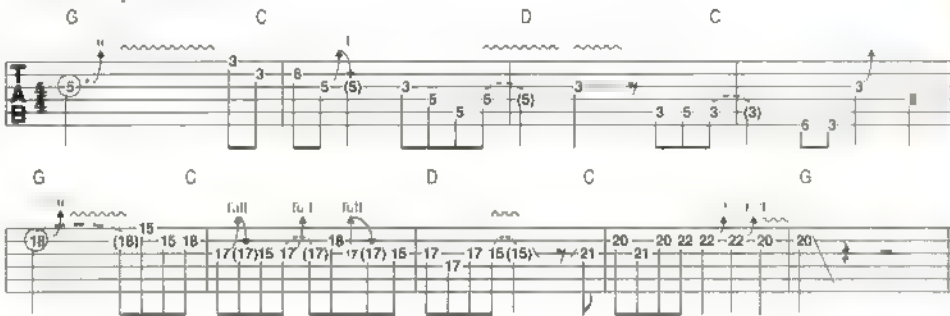


**FIGURE 2b** A minor pentatonic, extended position



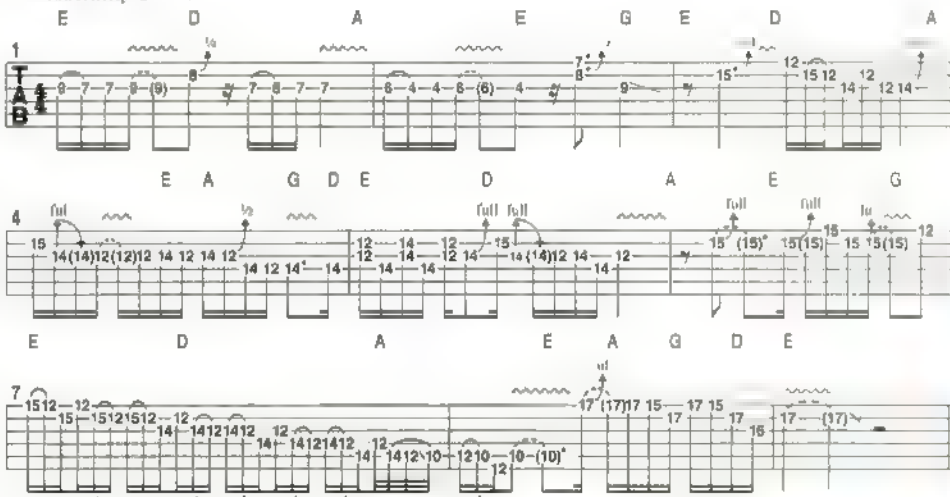
**FIGURE 3**

Moderately ♩ = 126



**FIGURE 4**

Moderately ♩ = 94



title track to *Back in Black*. **FIGURE 4** shows a solo played in a similar style. This example is played over a simple repeating chord progression in the key of E: E-D-A (I-VII-IV). The majority of the solo is based on the E minor pentatonic scale (E G A B D), although I begin with a phrase that incorporates notes from the E Dorian mode (E F# G A B C# D) by including the sixth, C#. The placement of this pitch is critical in relation to the accompanying chord progression, as it lands on the A chord, and C# is the major third of A.

Like **FIGURE 3**, the goal with this example is to illustrate Young's clear sense of melody and melodic development. **FIGURE 4** begins with a "hooky"

phrase that is developed by descending the G string in a similar manner across the first two bars. At bar 3, I jump up to the 12th position E minor pentatonic "box" pattern, beginning with a high D-to-E bend and vibrato that is sustained through the first two beats of the bar, followed by a fast phrase based on descending 16th-note triplets. The solo then stays rooted in 12th position through the remainder of bar 3, all the way to the end of bar 7. As with the high-position pentatonic licks in the previous example, the majority of these licks may be played comfortably with three fingers.

Particularly noteworthy is the classic lightning-fast blues/rock/metal run that spans bar 7 of **FIGURE 4**: based

entirely on descending 16th-note triplets, the run begins with a pull-off from a high G (first string/15th fret) to E (12th fret) followed by D (second string/15th fret). The next 16th-note triplet starts one note lower, on E, and is followed by a pull-off from D to B (15th fret to 12th fret). The pattern of starting one note lower with each subsequent 16th-note triplet and using pull-offs wherever possible is repeated throughout the run.

As the solo develops, analyze each beat and notice how the progression of the lines contributes to the overall phrase. Young is a master of "phraseology," a skill/gift that lends an almost effortless quality to his solos and the feeling of constantly pushing the music forward and telling a story.

## JIMMY PAGE

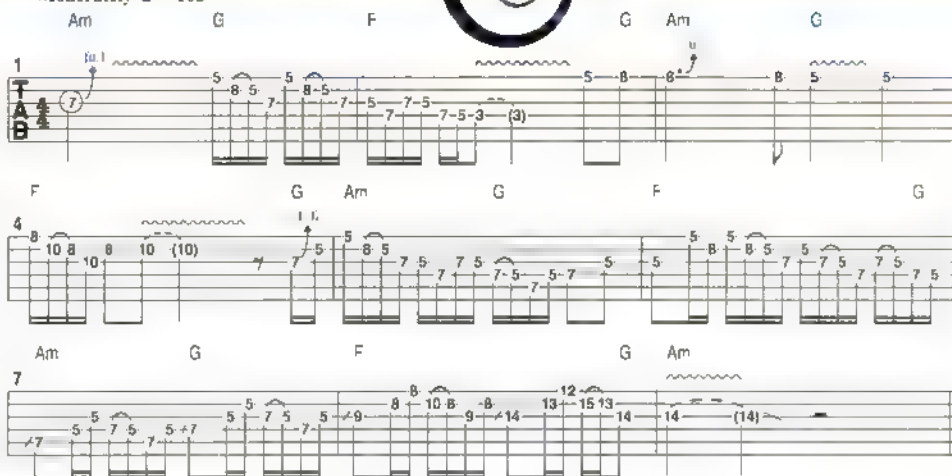
Jimmy Page was inspired by many of the same American blues guitar heroes as his British blues/rock contemporaries Eric Clapton, Jeff Beck and Peter Green. Those heroes include the three Kings—Albert, B.B. and Freddie—as well as T-Bone Walker, Buddy Guy and Otis Rush. Page was also equally influenced by the fiery intensity of rockabilly guitarists Cliff Gallup (Gene Vincent and the Blue Caps) and Scotty Moore (Elvis Presley), as well as the futuristic daring of Les Paul. A student of many different styles of guitar playing, Page always combines in his solos a well-balanced structure and sense of melodic development with true depth of feeling. His progressive approach to soloing has pushed the nature of blues/rock guitar to previously unimagined territory.

**FIGURE 5** is an eight-bar solo representative of Page's improvisation style. It's played in the key of A minor over a repeating Am-G-F (i-VII-VI) chord progression. The majority of the solo is based on A minor pentatonic (A C D E G), beginning in fifth position with a D-to-E bend on the G string. This note is bent and shaken using the same reinforced fingering and thumb leveraging techniques described earlier in reference to **FIGURE 3**.

This initial bend is followed by a stream of cascading 16th notes played across the next four beats on the top three strings, with notes quickly alternating between either the fifth and seventh frets or the fifth and eighth frets. Through the majority of this solo, a balance of eighth and 16th notes is achieved, giving the solo a forward-leaning quality as each phrase flows

**FIGURE 5**

Moderately ♩ = 102



seamlessly into the next.

Over an F chord in bars 2, 4, 6 and 8, I occasionally incorporate an F note into the A minor pentatonic-derived lines in order to clearly relate the solo line to the backing chord progression; this approach is a Page trademark. Adding this one note also serves to broaden the solo beyond the strict blues territory while also strengthening the melodic quality of the licks.

Bar 5 begins with a descending run wherein a stream of 16th notes are phrased in two six-note groups that form an interesting melodic contour. A similar phrasing approach is used

in bar 6 with successive four-note descending groups. The solo develops interestingly and builds to a climax in bars 7 and 8 with a repeated melodic "shape" that ascends the A minor pentatonic scale in seven-note phrases, starting from either the root note or the fifth each time.

While this may sound overly analyzed, in truth it is the application of these melodic phrasing techniques that gives the solo its clear sense of structure, which is a hallmark of all of Page's best lead work.

## TONY IOMMI

As the progenitor of the heaviest of heavy metal, Tony Iommi set high standards for the writing of demonic-sounding riffs while he simultaneously created the template for the heavy metal soloing of future generations.

As a teenager, Iommi, a left-handed player, was the victim of an unfortunate accident in which he lost the tips of his right hand's middle and ring fingers while working in a sheet metal factory. Discouraged but not defeated, the resourceful guitarist devised plastic covers made from bottle caps to wear over those fingertips. In later years, he would wear custom-fitted leather finger protectors. Iommi also switched to using super light-gauge strings: .008, .008, .011, .018w, .024 and .032, which are much easier to fret and bend than a standard set of .009s or .010s.

In its earliest days, Black Sabbath tuned to concert pitch, but soon after Iommi began tuning his strings down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭) and subsequently tuned down even further by one and a half steps (low





A signature element in the characteristically dark vibe of Iommi's solos is the incorporation of minor modes. In his outro solo for "War Pigs" (*Paranoid*), Iommi utilizes the E Aeolian mode (E F# G A B C D) along with E minor pentatonic (E G A B D). **FIGURE 6** illustrates a solo played with a similar approach.

Another key aspect of Tommi's soloing style that **FIGURE 6** demonstrates is the intensity of both the pick attack and vibrato. Tommi's playing is well-loved for its aggressive power, so lean into the lines with both hands, and listen closely to his recorded works to get a clear picture of and feel for his playing style.

In the second half of bar 7, I borrow a signature phrasing technique of Jummi's, with a 16th-note run that descends the E Aeolian mode in three-note groups on a single string, using pull-offs and finger slides. This type of line serves to add both rhythmic and melodic interest to a pentatonic- or mode-based solo.

The solo is based entirely on the E minor pentatonic scale, played in 12th position, and begins with a repeated phrase that starts with a quick hammer/pull on the first string from the

Bars 3 and 4 are similar in that both feature fast phrases based on 16th-note triplets, in bar 3, note bursts are performed with hammer/pulls on the D string, and in bar 4 the hammers occur on the G string. Bars 5 and 6 offer an example of the “threes on fours” concept—16th notes phrased in groups of three—and bars 7 and 8 wrap up the solo with fast hammer/pulls, played in 16th-note triplets, that traverse the strings, moving from high to low

In all of their solos, Young, Page and Iommi combine well-structured melodic ideas, solid execution and spirited performance—essential factors in any great, memorable guitar solo that you should strive to achieve in your own solos. 🍷

[illegible]



# RADIODIO ACTIVE

PHOTOGRAPHS BY DALE MAY



**FALL OUT BOY** WERE 2005'S HOTTEST NEW ACT, BUT FOLLOW-UPS ARE HELL. **PATRICK STUMP, JOE TROHMAN** AND **PETE WENTZ** TELL HOW THEY'LL SURVIVE THE DREADED SOPHOMORE SLUMP WITH THEIR LATEST RELEASE, **INFINITY ON HIGH**. BY JOE BOSSO



## "We didn't choose music;

it chose us," says Fall Out Boy singer/guitarist Patrick Stump. Cherubic and slightly disheveled in his rock-star-dressed like a-bike-messenger finest, Stump radiates a low-wattage, shy affability. He flops down on a couch in New York City's Go Studios, where we're to conduct an interview and photo shoot. Fellow guitarist Joe Trohman, a wiry, agreeable sort, sprawls next to Stump and echoes his sentiments. "Music was our only way out of a mundane life. Thank God it worked. If it didn't, we'd probably be working, you know, regular jobs."

Barring some future Tara Reid-like coke habits or the chance that they hire Wesley Snipes to prepare their tax returns, the members of Fall Out Boy won't be manning a Wendy's drive-through window any time soon. Their major label debut, 2005's *From Under the Cork Tree* (Fueled by Ramen/Island/Def Jam Recordings) has sold more than three million copies on the strength of the cheeky, furiously upbeat pop-punk-meet-emo hits "Sugar, We're Goin' Down," "Dance, Dance" and "A Little Less Sixteen Candles, A Little More 'Touch Me'." The album also defined the Fall Out Boy signatures: razor-sharp melodies, gusts of growling guitars and irresistible call-and-response choruses, topped off with snarky, au courant put-downs and concision-challenged song titles (try "I Slept with Someone in Fall Out Boy and All I Got Was This Stupid Song Written About Me" on for size).

More significantly, *Cork Tree* proved that MySpace buzz and AIM-chattering could translate into Top 40 supremacy. "That was the sweetest aspect of our success," says Stump. "Seeing our fans grow with us in this new way, from our early shows and our indie records; and then having them dialogue with each other on the internet when we put out *Cork Tree*. It's a time in my life that'll never happen again. When you think about it, the odds were so against us."

They were just a bunch of disillusioned, post-adolescents when they formed in Wilmette, Illinois, in 2001. Bassist Pete Wentz, already something of a big wheel in the hardcore circles for playing in bands like Racetractor, was majoring in antidepressants and minoring in political science at DePaul University when he befriended the metal-crazed Trohman. Putting together yet another band that went nowhere wasn't high on Wentz's list of things to do, but something about Trohman gave him a hunch that this band could be different. Trohman then enlisted Stump, a basement-band vet whose tastes ran more Big Bill Broonzy than Big Black. They dubbed themselves Fall Out Boy (the name is derived from a superhero sidekick on *The Simpsons*) and, accord-



Joe Trohman (left) and Patrick Stump

## AXOLOGY

**GUITARS** (Stump) Gibson SGs and Les Pauls of various models and vintages (Trohman) Washburn Joe Trohman Custom Damen Idol (Wentz) Fender Squire P-Bass Pete Wentz

**AMPS** (Stump) Krank Revolution 1 Vox AC30, Mesa/Boogie Rectifier 4x12 cabinets, (Trohman) Bogner Uberschall, Mesa/Boogie Rectifier 4x12 cabinets (Wentz) Fender TBP-1 though a Fender M81200 amp, Fender B10PRO bass cabinet

**STRINGS** (All) Dean Markley

ing to Stump, "proceeded to mess things up until we got them right."

After a few uninspired attempts at writing together, Stump and Wentz decided to concentrate on their individual strengths. For Stump, that meant chords and melodies, for Wentz, a budding *poète maudit* (that's French for "grumpy intellectual"), it was words—tens of thousands of them, in fact, all scrawled in journals for Stump to pour over and make sense of. "That's when things started clicking," says Stump. "The tunes started getting stranger—and better."

They issued a quickie indie album, *Fall Out Boy's Evening Out with Your Girlfriend*, added straight-edge drummer Andy Hurley to the mix ("we'd been after him for some time," says Stump) and set about playing any place that had electricity. Almost immediately, a scene began to swirl around the band, but it was Fall Out Boy's shows at the Knights of Columbus Hall in nearby Arlington Heights that created a happening. Kids went ape shit for the group with the funny name and the hypersonic, cynical songs. The intensity of the crowds was infectious, and the band gave as good as it got. Wentz,

a high school soccer hotshot, bent it like Beckham during these shows, leaping and diving around the stage like a man possessed.

"Watching Pete get into it at the Knights of Columbus Hall was amazing," says Trohman. "It was the weirdest thing: he went from being Pete the 'kind-of star' to Pete the 'real-life' star. People started to focus on him a lot. At first it was weird, but we're over it now."

As it turned out, Wentz was also in possession of some uncanny business acumen, which came in handy when the band began to fend off advances from A&R weasels. He convinced the band to hold off on signing to a major. It wasn't that he didn't have ascendant notions; it was simply too much too soon, he reasoned. Instead, Fall Out Boy inked a deal with Florida indie Fueled by Ramen and put out the snappy, breakup-with-your-girlfriend-inspired *Take This to Your Grave*. The album sparked an internet brushfire, which quickly grew into

a inferno. Wentz knew how to fan the flames: he posted an uncensored, often confessional, online journal. *Take This to Your Grave* sold more than 300,000 copies, enough for Wentz to finally pull the trigger: the band signed with Island/Def Jam. "Pete definitely knew how to play the cards right," marvels Trohman. "Most bands sign to a major way too early."

There are some people who can hush a room just by entering it, and Pete Wentz is one of those. Turtled up in eyeliner and porcupine hair from an early morning shoot for *Italian Vogue*, he glides in—materializes, really—like the enigma he is: Pete the fashion plate (with his own clothing line, Clandestine Industries, that specializes in hoodies and white belts), Pete the talent scout (with his own label, Decaydance, home to the twentysomething stars Panic! at the Disco), Pete the band figurehead and spokesman; and Pete the trouble magnet and tortured artist, hopelessly profligate with his curses.

In 2005, Wentz overdosed on the anti-anxiety drug Atavan, which led to rumors that he had been attempting suicide. "No way was I trying to kill myself; far from it," says Wentz. "I was



# MODERN MATURITY

**ON THEIR NEW ALBUM, GOOD CHARLOTTE ARE OUT TO PROVE THAT EVEN THE MOST POPPY PUNK BAND CAN GROW OLD GRACEFULLY. BY ALAN DI PERNA**

"THE TITLE OF our new album is *Good Morning Revival*, and it really does feel for us like a brand new start," says Good Charlotte guitarist Benji Madden. "What do you do on your fourth album? We've come to a new place as a band."

But fans of the old Good Charlotte need not despair. *Good Morning Revival* is full of the catchy pop-punk melodies that singer Joel Madden has always dispensed so effortlessly. Brother Benji and co-guitarist Billy Martin are as terse, crunchy, rhythmic and hooky as ever in their dual six-string assault, and bassist Paul Thomas ably holds down the low end.

But there's something new in the sound: keyboards, manned by Martin himself. The songs on *Good Morning Revival* are brimming with propulsive electro sequences, deep atmospheric synths and moody piano chords. The net effect is heavily reminiscent of Duran Duran and the KROQ Eighties, not to mention more recent Eighties revivalists like the Killers and the Rapture.

"Seeing a band like the Killers, who we like a lot, definitely inspired us," says Benji. "We pay attention to what's going on in music, but we always try not to follow and to do our own thing. Because if you follow, you never catch up."

"It's a very guitar-oriented record," Martin says of the disc. "And I'm still a guitar player mainly."

Good Charlotte broke big as part of the late-Nineties pop-punk boom. They toured hard and released three albums in six years, during which time identical twins Benji and Joel gained

additional notoriety by serving as the heartthrob hosts of MTV's *All Things Rock*. But the hectic pace began to take its toll as Good Charlotte completed their 2004 album, *Chronicles of Life and Death*: drummer Chris

a hiatus after touring for *Chronicles* was completed. During the break, the Madden brothers got into D.J.ing at clubs and parties. That opened them up to an entirely new type of musical experience. "We

touches to *Chronicles*, and played keyboards as well as guitar during that album's tour. "Playing keyboards onstage every night for two years, I really got comfortable with the instrument," says Martin. "And then this

drummer and he brings a different vibe."

To make *Good Morning Revival*, Good Charlotte teamed up with producer Don Gilmore, who's helmed releases by Pearl Jam and Linkin Park, among others. "Don did our first record [2000's *Good Charlotte*]," says Benji. "And we were like, 'Let's take it back to square one.' It felt like a revival, really. It felt just right."

But neither producer nor



from left: Billy Martin, Benji Madden, Joel Madden and Paul Thomas

Wilson had developed a serious drug problem and left the band shortly after the record's completion.

"It was the first time we'd ever seen somebody totally submit their life to drugs, to the point of helplessness," says Benji. "It's very painful and confusing to watch your friend destroy himself—to go from having a house, a car and a career to having nothing at all. And to reach out and reach out, but he still slips away. It was a hard time for the whole band."

Good Charlotte took

really enjoy watching people dance," says Benji. "And I realized that, looking back to older periods of rock and roll, dancing was a big part of it. And as rock and roll progressed, dancing became slam dancing, and slam dancing became moshing, and then it just became jumping around. So we wanted to introduce that dance element back into the rock and roll we play."

Coinciding with this development, Martin was becoming proficient on keyboards. He had contributed a few ebony-and-ivory

time everybody was like, 'Hey, do more keyboards on the new record.' So it really took on this electronic kind of sound, which I'm pretty excited about."

As a final piece of the puzzle, Dean Butterworth fell into place as Good Charlotte's new drummer. "Dean definitely influenced the sound of the new record," says Joel. "He's not a pop-punk drummer; he's played with Morrissey and Ben Harper and he's done studio work on the new Used record. He's played on a million records. He's a great

band were interested in rehashing past triumphs. "Don's vision was the same as ours," says Joel. "We wanted to make a Good Charlotte record that makes people go, 'Wow, that's Good Charlotte? That's fresh.'"

Gilmore proved a tough critic of the songs that band members began to write for the new album. "This time we came up with maybe 60 or 70 songs, which is more than we've written for any album in the past," says Martin. "We went in

(continued on page 92)



just stressed out and I made a mistake." It wasn't the first time he would draw unwanted attention to the band, and the humdinger was yet to come: a year later, Wentz's now-infamous penis pictures made Fall Out Boy global superstars, for all the wrong reasons. The photos—eyeball-searing shots of Wentz, schlong in hand (hey, now!)—were self-portraits intended for a (now ex-) girlfriend, but when they were mischievously hacked out of Wentz's Sidekick and splashed across the internet, the situation—well, it erupted.

"It was a really messed-up experience," groans Wentz. "The pictures were everywhere in a day—porn sites, you name it. The media had a field day with me." The contretemps chastened Wentz, but the band closed ranks around their bassist and friend. "What are you going to do?" says Stump. "Pete's Pete. Take him or leave him—and we take him."

There's nothing like getting lost in a great album to make one forget about penis pictures (well, almost), and *Infinity on High* does the job. It's a tight, cogent affair, and the band blows through its 13 cuts like Briana Banks through a wrestling team. Produced by longtime "fifth Fall Out Boy" Neal Avron (who

helmed *Cork Tree*), with R&B hitmeister Babyface handling two cuts, the album shows a band bravely refusing to surrender to success-induced stasis, and rocking with winsome authority. But *Infinity on High* doesn't pummel you in the solar plexus; it's more invigorating than that—more transporting. The band's playful, erratic sense of rhythm comes at you like a cool breeze. The hardcore-style guitars envelope, rather than crush. But the real revelation is Stump's vocals: he's shed the last vestige of emo in his voice—the affected "yelping" style of singing that has become predictable and genre specific—and now, whether expressing naked personal neediness or raging at public

malfeasance, his vocals are gutsy, stirring and convincing.

The album's opener, "Thriller," is at once a stiff middle finger to the band's critics and a love letter to its fans. While rapper (and Def Jam president/CEO, Jay Z) provides a defiant, spoken-word intro, Stump and Wentz can be heard whispering bits from past bad reviews. "This Ain't a Scene, It's an Arms Race" is a delirious mix of double-time punk and Exxon Valdez-slick funk. "The Take Over, the Breaks Over" is driven by a Keef-like riff that just won't quit—another nod to Seventies music. "We don't limit ourselves to listening to our contemporaries," says Stump. "There's so much to be gleaned from other eras." Proving



**“THE TABLOID INTERNET CRAP, THE PENIS PICTURES—I TUNE IT OUT.”**  
—PATRICK STUMP

this point, Stump sounds positively Elton John-ish in his elegiac piano accompaniment to the ballad "Golden." It's a rare moment in which the band comes up for air, and the song's haunting beauty takes root in the thicket of your senses.

As always, Wentz's lyrics—a hodgepodge of solipsisms and musings on love, modern society and metaphysical concerns—will invite innumerable analyses, interpretations and internet smack downs. As evidenced by titles such as "I'm Like a Lawyer with the Way I'm Always Trying to Get You Off," his elegant ear for the absurd hasn't dulled. "Fun titles are just one way of being different," says Wentz. "But none of it would matter if the band didn't deliver."

\*\*\*\*\*

**GUITAR WORLD** You're one of the few rock bands in recent years to go triple Platinum. Any theories?

**PATRICK STUMP** When *Cork Tree* came out, we were at the tail end of all those one-dimensional, third-genera-



tion rap-rock bands and crappy boy bands. For us to sell a lot of records was like validation for being legitimate.

**JOE TROHMAN** Plus, we have great fans. We built a very strong relationship with them from the indie records we put out and all the touring we'd done. I remember *Cork Tree* came out the same day as the last Limp Bizkit record, and to see us debut at No. 9 while they went...you know, the other way...you could sense a sea change taking place.

**GW** Recording a follow-up to a smash is difficult for many bands. Did you feel any added pressure tracking *Infinity on High*?

**PETE WENTZ** Personally, the last record satisfied all my dreams: I traveled, I went to the Grammys and the VMAs. So, to me, the pressure now was to make real art, a certain kind of purposeful, meaningful album, and yet something the fans could slap on and just go, "Fuck yeah!"

**STUMP** There's always pressure if you want to feel it. But the second you worry about other people's expectations is the second you can expect failure. Not that we (continued on page 84)





# PERFORMANCE GEAR

Sound like you mean it.

## Performance Gear® Wireless Systems

Performing is a commitment, made and delivered before a live audience

With hassle-free setup, stage-worthy construction and superior Shure sound quality,

Performance Gear is as dedicated to great performance as you are



Performance-proven wired microphones and wireless microphone systems

[www.shure.com](http://www.shure.com)

**SHURE**

LEGENDARY  
PERFORMANCE™

# TOUCH OF EVIL

**Judas Priest guitarist Glenn Tipton gives Guitar World a private demonstration of his masterful metal technique on a trio of Priest classics.**

By NICK BOWCOTT

**G**LENN TIPTON? He's probably the most underrated, slipped-through-the-cracks guitarist in metal history," says Slayer's Kerry King in bemusement. "As good as he is though, he's rarely referenced. Glenn's as innovative as anyone, but he just never seems to get the recognition he deserves. When we did Ozzfest with Priest in 2004, I wanted to get Glenn to tab-out his 'Beyond the Realms of Death' solo and sign it so I could frame it and hang it in my house, but I never got the nutsack to ask him!"

King isn't the only modern metal icon to sing Tipton's praises; the late, great Dimebag Darrell also held him in the highest esteem, once saying, "As far as I'm concerned, Glenn and K.K. [Downing] are the gods of double-guitar axmanship. They both have great tone, unique styles and are real band-orientated players."

With metal-god vocalist Rob Halford firmly back in the fold after a lengthy hiatus, Judas Priest are currently working on their 16th studio album since their debut, *Rocka Rolla*, was released 33 years ago. "It's going to be a really intricate album," says Tipton. "It's a theatrical, metal-musical type of thing based on the life of Nostradamus. It's a collection of different songs that are all joined together into one piece. By its very nature it's enabled us to

go into areas that we would've never ventured before. Anything goes, really! The project is really ambitious, and if it turns out the way we expect it to, it will really be something special."

"We've still got quite a bit of work to do on it, but hopefully it'll come out sometime this year. We intend to perform the album in its entirety onstage, and let me tell you, for the first time in our life as a band we've got some serious rehearsing to do! This is a whole different ballgame, but it's enjoyable stuff."

In addition to his vast Judas Priest catalog, Tipton has a couple of recording projects under his studded belt: his solo album *Baptism of Fire* (first released in 1997 and reissued in 2006 with two bonus tracks)



**FOR THE FIRST TIME IN OUR LIFE AS A BAND WE'VE GOT SOME SERIOUS REHEARSING TO DO."**

and *Edge of the World* (recorded at the same time as *Baptism* and released in 2006), on which he collaborated with two late legends of the rock world, drummer Cozy Powell and bassist John Entwistle.

"Basically, you have to pose the question: 'When you're in a band like Priest, why would you want to do a solo album?'" says Tipton. "In my case, there were three factors: First, at the time there was no Judas Priest, and Priest is my first love; second, it's good to work with other musicians; and third—and I think this is the main reason—is that I felt I could explore areas on an individual level that I couldn't with Priest. So while you'll find some similarities to Priest—obviously because I'm one of the writers in the band—you'll also see a character that is probably my individual self, as opposed to the collective that is Judas Priest."

Tipton recently invited *Guitar World* to conduct an exclusive, private lesson with him at his home studio in England, located in a picturesque, secluded area in the very heart of the Worcestershire countryside. We wasted no time getting him to show us how he plays a few classic Judas Priest riffs. First up is the instantly recognizable intro to one of the band's biggest

hits, "Breaking the Law" (FIGURE 1). Why is this riff so special? "Because it's simple and hits you straight away, that's the beauty of it," says Tipton. "It really is such a simple riff, and I almost feel a bit embarrassed showing people how to play it because a six-year-old could play it!"

"If you're having a problem writing a



FOR THE COMPLETE VIDEO OF THIS PRIVATE LESSON WITH GLENN, CHECK OUT THIS MONTH'S CD-ROM



song and it's taking too long, then something's not quite right," says Tipton. "Both 'Living After Midnight' and 'Breaking the Law' were written within an hour. Sure, the arrangements may have been fine-tuned later, but the bulk of the song in each case was immediate. It was just there."

**FIGURE 1** shows how Tipton and Downing play the intro to "Breaking the Law." As you can see, the notes are identical, but each guitarist fingers the A notes in bars 3 and 4 differently. Downing (Gtr 2) plays the A at the fifth fret on the sixth string while Tipton opts for the open fifth string. "When the four of us [Tipton, Downing, Halford and bassist Ian Hill] strum each other's instruments live, like on the *Rising in the East* DVD, I'll finger the A note on the low E string," says the guitarist. "It's easier to play that way when you're picking someone

else's strings while he's fretting the notes, which is what we do during the intro. Ken's got the worst end of the deal because he's got Rob, who isn't really a guitar player, picking his strings!"

**FIGURE 2** shows the catchy, menacing intro riff to "Victim of Changes." A lot of transcriptions

show a D5-to-E5 chord change instead of the simpler hammer-on on the D string from the seventh fret to the ninth. "We work in strange ways in this band, and I just see the fretboard in a really weird way," says Tipton. "I can read music on the keyboard but never took that across to the guitar, and I'm actually quite glad I didn't because it means that whatever I do has my own rules. Since I don't really follow any rules, the parts I come up with usually have characteristic twists that I think make the songs and the band unique. I can't pat myself on the back for that though, it's just the way I work."

**FIGURE 3** shows the main riff to the Tipton-penned anthem "Hell Bent for Leather," and **FIGURE 4** shows the classically flavored tapping run that opens his solo in the song. "I don't know a Phrygian scale from a fish scale," Tipton jokes. "Thanks to my mother, who was a classical pianist, I grew up surrounded by classical music, and even though I'm not classically trained, it's embedded in my brain. The run just happened; I was messing around with a bit of tapping over the chord sequence [A5-E5-G5-D5], and those notes naturally came together."

**FIGURE 1** "Breaking the Law" intro riff (0:00)

NC (Am) (F) (G)

Gtr 1 (Tipton) (the "proper" way)

Gtr 2 (Downing & live intro)

**FIGURE 2** "Victim of Changes" intro/pre-verse riff (0:27)

E5 E5 D5 N.C. (E5) E5 D5 N.C. (play 3 times)

P.M. P.M. light P.M. P.M. P.M. light P.M.

**FIGURE 3** "Hell Bent for Leather" verse riff (0:14)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

\*Note: on slow version, Cobain plays this note at the seventh fret on the D string

**FIGURE 4** "Hell Bent for Leather" classical tapping solo passage (live version)

A5 (Am) E5 (E5us4) (E)

G5 (G6) D5 (Dadd9)

\*repeat previous beat

w/bar

**HELL BENT FOR LEATHER** Words and Music by Glenn Tipton Copyright © 1978, 1979 EMI APRIL MUSIC INC. and CREWGLEN LTD. All Rights Controlled and Administered by EMI APRIL MUSIC INC. All Rights Reserved. International Copyright Secured. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

**BREAKING THE LAW** Words and Music by Glenn Tipton, Rob Halford and K.K. Downing Copyright © 1980 EMI APRIL MUSIC INC. CREWGLEN LTD. EBONY TREI LTD. and GEARGATE LTD. All Rights Controlled and Administered by EMI APRIL MUSIC INC. All Rights Reserved. International Copyright Secured. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

**VICTIM OF CHANGES** Words and music by Al Atkins, K.K. Downing, Rob Halford and Glenn Tipton Copyright © 1976 Blue Lake Music. All Rights Reserved. Used by Permission.



## FALL OUT BOY (continued from page 84)

don't have big hopes for this album—we want our fans to love it more than anything. Put it this way: We don't sit around second-guessing everything. If you do that, you're bound to make sterile music.

**GW** The title *From Under the Cork Tree* was inspired by a children's story by [20th century American writer] Munro Leaf [The Story of Ferdinand]. Where did the title *Infinity on High* come from?

**STUMP** The title refers to one of the letters Vincent Van Gogh wrote to his brother, Theo. Pete found a line in one of them that went: "Be clearly aware of the stars and infinity on high. Then life seems almost enchanted after all."

**WENTZ** I'm a geek, so I read a lot. I got turned on to this book on Van Gogh and started reading his letters, which gave me so much insight into him as a person. I just loved those three words: "infinity on high." Talk about short, sweet, yet mysterious. I try to comb through odd sources for lyrical ideas. Lately, I've been reading a lot of [French writer and physician Louis-Ferdinand] Céline. I'm really into France in the 1920s and writers like Henry Miller.

**GW** The bulk of the record is produced by Neal Avron, who produced *Cork Tree*, but Babyface worked on two cuts. How did that come about?

**STUMP** [laughs] At the end of the last tour, Pete and I tossed around names of producers. We had this crazy, wildest-dreams wish list: Quincy Jones, Babyface... That's how high we were shooting, you know? Then one day Pete did an interview and just blurted out, "Yeah, we're working with Babyface."

**WENTZ** And word got back to Babyface—you know, like, "You're working with Fall Out Boy?" And he was like, "Uh, yeah, I guess I am." [laughs] It was my Jedi Mind Trick. And it worked!

**STUMP** Working with Babyface was great, but man, he pushed me hard on the vocals. It was like singing boot camp at times. He helped me to hit a performance level that I never attempted before—a fuller style of singing. The guy's worked with some of the greats, so he knows what he's doing. Not that I'm one of the greats... [laughs]

**GW** But you have come a long way. You've lost the "emo yelp" in your voice; you're singing more from diaphragm and less from the throat.

**STUMP** First off, I started as a drummer; I never intended to be a singer—things just worked out that way. When I switched to guitar, I had to start singing. At first, I didn't take it very seriously; I do now. I've recently gotten into Nat King Cole. Ray Charles and Johnny Gill from New Edition. To me, R&B singers are the most emotional. What I love about them are their nuances. It's the same with guitarists: when I picked up the guitar, I gravitated toward guys like Joe Pass. Now, Joe Pass could certainly play incredibly fast runs, but he had such taste and economy of style; he didn't always blaze.

**GW** Good, let's talk guitars. Pete, who first did it for you?

**WENTZ** I first got into Guns N' Roses. I know that'll sound weird to people, but seriously, Duff's an amazing bass player. Very underrated. He's the reason I picked up the

bass. I saw him on MTV, lookin' so cool and dangerous, and I thought, Who wouldn't want to be him? [laughs]

**GW** And Joe, I understand you're the resident metalhead.

**TROHMAN** [laughs] Absolutely! Hammett, Dime, Kerry King—those are my guys. Their stamina just kills me. I'm not a bad shredder—I can do the runs and harmonics—but I'm nowhere in the same zip code as Dime. Who is?

**GW** What's interesting, Joe, is the absence of shredding on your records. Do you feel as though the band holds you back as a musician?

**TROHMAN** Our songs would sound silly if I tried to play like Dime or Hammett. So, no, I don't think the band holds me back. If anything, I've learned a lot about staying in the pocket.

**STUMP** The fact is, we are holding back, and that's why our music has power. You can feel the tension. It's like rockets ready to blast off.

**TROHMAN** What's funny is, the only literal guitar solo on the new record is in the song "The Take Over, the Breaks Over," and we had our friends play it. Ryan Ross from Panic! at the Disco played the first half, and Chad Gilbert from New Found Glory played the second half. That song is so drenched in guitar anyway, I didn't mind.

**GW** Let's talk about the band's rhythm guitar sound. It's pretty in your face. Also, tell me about those stop-start cadences, a Fall Out Boy trademark.

**STUMP** We're a weird band. There's no "rhythm" and "lead" guitarist per se, although I probably do most of the rhythms. What happens is, I'll lay down a basic rhythm part, but because I'm a drummer at heart, I don't play traditional rock rhythms; there's lots of little jagged hooks going on where I'm trying to lock in with [drummer] Andy. And then Joe will have these big empty spaces where he'll lay down tons of guitars and Johnny Marr-type atmospheric parts. You put all that together and it becomes huge.

**TROHMAN** And I'm so hardcore metal at heart—I love how the band Quicksand create a "wall of guitars"—so I try to get the biggest sound possible. Sometimes there are eight rhythm tracks on any given cut. Layering is really big with us.

**WENTZ** I love the sound Joe and Patrick get. It's funny our song "Sugar, We're Goin' Down" got played on Top 40, and it's a really heavy song; the guitars are massive. But the whole "stop-start" thing you're talking about, that grew out of listening to Quicksand. They had such complex rhythms. So many bands rip off Quicksand nowadays, including us. They were so ahead of their time.

**GW** Patrick and Pete, you guys remind me of Elton John and Bernie Taupin in that you write your lyrics and music independently of each other.

**STUMP** The key is trying to fit Pete's words to my music without changing the words too much, and that can be hard. My usual pattern is this: I sit down with a guitar and I start playing till I find a groove, and the second I hear a hint of a melody, I'll grab Pete's lyrics to find something that works. Sometimes there's great lines that just won't fit, and that's because Pete's a more literary writer than a pop songwriter.

**WENTZ** I'm always trying to fit in too many



**Roland**

WWW.ROLAND.US.COM

work less. **play more.**

Guitar players can't believe their ears, but it's true: these sounds can come from a guitar and they are yours for the tweaking. Pianos, organs, strings, horns, drums and more: this incredible palette of sounds is waiting for you inside Roland's GR-20 Guitar Synthesizer. It's easy to use, and in addition to the hundreds of world-class sounds onboard, you get effects, programmable expression and sustain controls, and MIDI output. And you can easily switch between the GR-20 and your standard guitar sound or even play both at the same time. The GR-20 works with bass guitar, too, so what are you waiting for? Shape your music like never before with Roland.



GLIDE

HOLD

**The most important book ever  
written about Heavy Metal!**



April 14, 2007 - visit [www.AVDOP.com](http://www.AVDOP.com)  
— [www.MJSPublications.com](http://www.MJSPublications.com)

**A "beautiful thing" for metal fans**  
**Mistress Juliya**

ISBN 0976291770

**MJS** also from MJS.

**"...The Shredders Bible!"**

**GUITAR: Total Scales  
Techniques and Applications**

**"For beginner  
to expert..."**

**MUSIC  
CONNECTION**

**also for bass**

**"Total" is the  
key word..."**

**BASS  
PLAYER**

**Nations #1 Best Seller  
For Guitar & Bass Mastery!**

**MJS** and

**GUITAR: Probable Chords**

**Industry reviews:**

**GuitarPlayer**

**"Every chord  
in each key  
from most basic  
to most complex"**

**Guitars**

**"...expertly untangles the mess of  
theory behind chord/key relationships"**

**"This is the only chord  
method you will ever need!"**

**MJS Music Publications  
In Stores & Online, including:**

**BORDERS. Guitar Center Musician's Friend**

**MJS**

**1-866-463-9247  
[mjspublications.com](http://mjspublications.com)**

words, and Patrick is always taking words out. [laughs] Writing separately makes us unique, I think, but it's not easy. It's lonely; we fight; we yell at each other; and there have been times where it's come to blows. It's an intense relationship, even though we're the tightest of friends.

**GW** Joe and Patrick, let me ask you about Pete. He's such a headline grabber—the penis pictures on the internet and what have-you. I know you're supportive of him, but do you ever wish he would just cool it?

**STUMP** [laughs] Not really. Seriously, the only thing we worry about is Pete spreading himself too thin. He takes on so many projects and gets over-tired. But that other stuff—the tabloid-internet crap, the penis pictures—I tune it out. It's not a problem to me.

**TROHMAN** Those pictures were so not his fault. They got leaked; nothing he could have done would have prevented it.

**GW** Well, not taking them in the first place might have been the way to go.

**TROHMAN** Well...yeah. I remember going to Pete's house when the whole thing happened. I hadn't seen the pictures yet, so I was like, "Dude, it's not true, is it?" And he was really bummed out and he said, "Yeah, it's true. There's pictures on the internet."

**WENTZ** I feel bad for the band at times. I'm a train wreck of a person. Oftentimes I'll do things and say things without thinking of the repercussions. I'd rather people focus on our music rather than, you know...me. But I'm calming down. Pretty soon, people might find me boring.

**GW** Let's talk about the album. Tell me about Jay-Z's spoken-word intro for "Thriller," where he dedicates the record to the bands' naysayers.

**STUMP** We all decided that if the album was Fall Out Boy's State of the Union, we needed the president to give the address. [laughs] "Thriller" is our most self-referential song. It's our response to people who say the band makes throwaway music. Nothing drives me more bonkers! Anybody who knows me knows that I do this because I love it. I have to do it. Our band isn't some prefabricated crap band designed to make money. Believe me, if all I was interested in was money, I would've gone into real estate.

**GW** The song "The Take Over, the Breaks Over" has one of those can't-get-it-out-of-your-head riffs.

**STUMP** That was the idea. I remember reading an interview with David Bowie where he said, "One day I decided to write a song that sounded like the Rolling Stones"—you know, where the riff is the entire song? And that's how he wrote "Rebel Rebel." I wanted to do the same with "The Take Over."

**WENTZ** I love the song. It reminds me of Journey, where the first half of the song is verse-chorus-verse-chorus, and the second half of the song is one long chorus.

**GW** Your songs aren't very long. Most don't push the four-minute mark. Is that your punk aesthetic coming through?

**TROHMAN** Probably. We just don't want to bore anybody! [laughs]

**GW** "This Ain't a Scene, It's an Arms Race" has a great funky beat. Patrick, is that because of all the hip-hop you listen to?

**STUMP** Probably, but I still hear it as a punk

song. However, I do think we're at a time when the genres are mixing it up again, like in the Seventies. I remember reading about the days when all the arena rock fans hated disco with a passion. Then New Wave bands like Blondie incorporated disco into their music, totally messing up people's minds. And the trend crossed over to hard rock and suddenly Kiss was using disco beats. That whole notion is exciting to me.

**GW** "Hum Hallelujah" is one of several songs where God is mentioned. Are you guys very religious?

**STUMP** No. To me, the song is very tongue-in-cheek. I see it as a youthful, naïve sexual song. You know how, after you had your first real kiss or the first time you had sex, you just looked up at the sky and went, "Hallelujah"? That's what it's about.

**WENTZ** And my take is totally different. I love religious imagery, but I'm not sure if I believe in God. I really want to believe that there's a God up there, and I want to be a better person. I want to be a believer so bad...[laughs self-consciously] Wow! I've never talked about this in an interview before. [pauses, sighs] I think the song is a response to all the things that happened to me in the last couple of years. It's my way of speaking directly to people, just being clear-headed and grateful, being in an epiphanous state. I don't know...I think I'm trying to say, "Hallelujah! I'm still here, and I'm finally comfortable in my own skin."

**GW** It's odd that you two have such different ideas of what the song means.

**WENTZ** I think that's what can make a song great. My interpretation of his words isn't always what he intended. He has his beliefs; I have mine.

**GW** Musically, the song is representative of the "Fall Out Boy sound"—it has those stop-start rhythms.

**TROHMAN** Totally. I like to think those parts serve as punctuation: they make a musical point, but they also add an underpinning to the lyrics.

**GW** "Bang the Doldrums" starts out with some real slam-o guitars, then it goes into a rhythm section with some very precise staccato picking. Do you guys practice a lot to maintain such control?

**TROHMAN** We're holding our guitars a good amount of the day, so we can't help but noodle around. I play a lot of Pantera, lots of *Cowboys from Hell*, and that keeps me on the ball with fast picking and alternating. I actually sit down with the CD and try to hit the rhythms right.

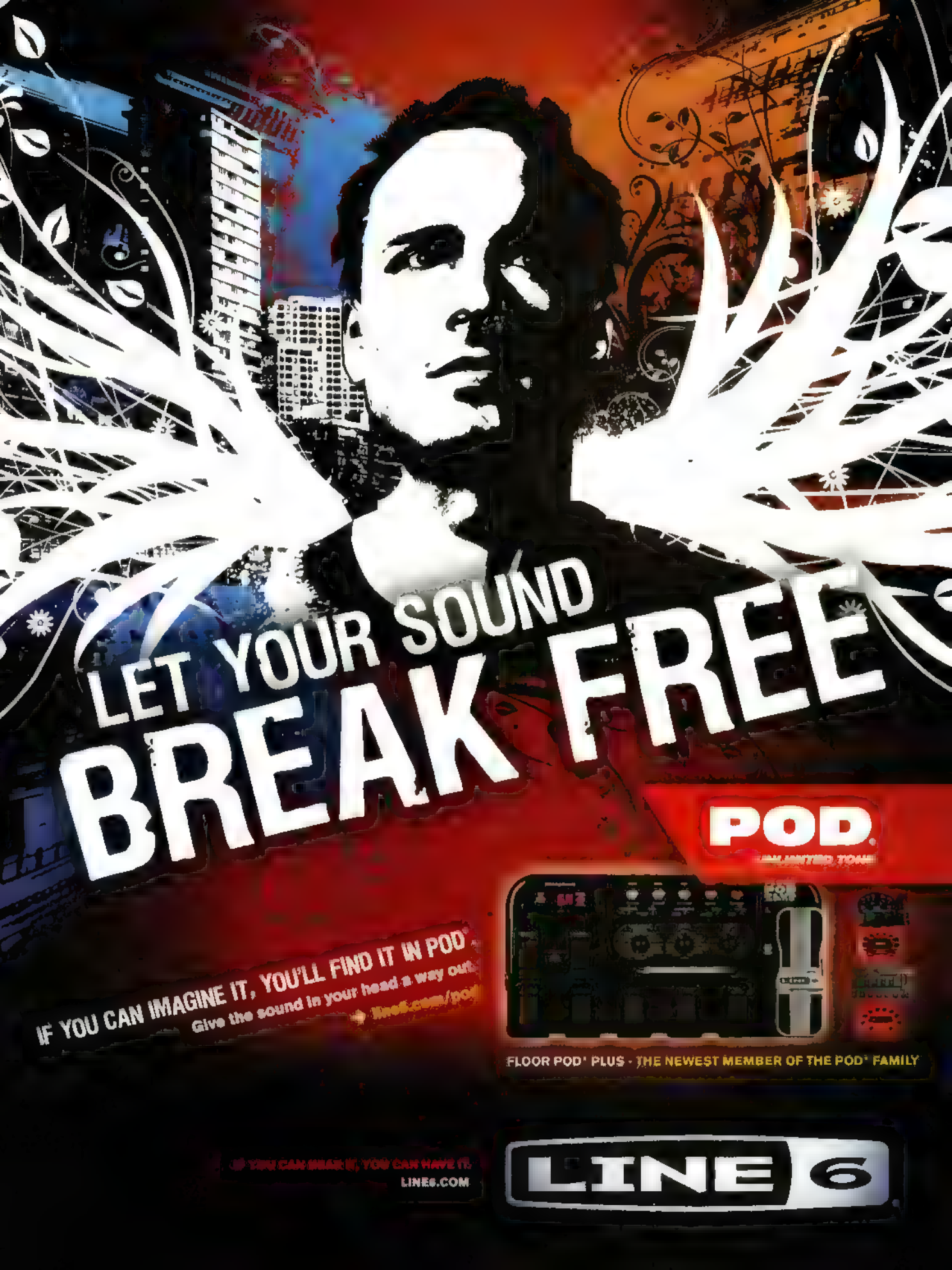
**GW** The song "Fame < Infamy" kicks ass from start to finish. Did you say to yourselves, "We've gotta rock out all the way on this one!"

**WENTZ** Pretty much. But it shows a darker element to us, which is cool. What I like about the song is, it's a survivor. Everybody was always trying to cut it from the album, and it just wouldn't go away. That means something.

**GW** You end the album with crowd applause—some sort of in-joke?

**WENTZ** It was meant to be funny and ironic, definitely. I thought, Why don't we end the album with a standing ovation? but make sure the applause sounded fake so people could tell it was self-realized. Believe me, we think we're a good band, but we would never do something like that and mean it. \*





# LET YOUR SOUND BREAK FREE

**POD**

UNLIMITED TONE

IF YOU CAN IMAGINE IT, YOU'LL FIND IT IN POD<sup>®</sup>  
Give the sound in your head a way out.  
[line6.com/pod](http://line6.com/pod)



FLOOR POD<sup>®</sup> PLUS - THE NEWEST MEMBER OF THE POD<sup>®</sup> FAMILY

IF YOU CAN HEAR IT, YOU CAN HAVE IT.  
[LINE6.COM](http://LINE6.COM)

**LINE 6**

with an initial batch of maybe 25, and Don said, 'I like two of them, maybe.' When we were writing, every tenth song or so would have more of that electronic dance feel. And those are the ones Don liked. With the other songs he'd say, 'This song sounds like the old record. This one's boring. This one doesn't do anything.'"

One of the first tunes that came together was the delightfully doofy "Keep Your Hands Off My Girl," which was initially released as an internet teaser for the album. The track pits a killer, hip-hop, TR-808 drum machine groove against a monster, flattened-fifth, fuzzed-out bass riff.

"I actually wrote that song on bass," says Benji. "Even the guitar riff in there was written on bass. It was all experimental. I said, 'Get a groove going and let's just start fucking around.'"

Though their sound is a little more electronic these days, Good Charlotte's approach to guitar has changed little over the years. Benji and Billy tune down a half step, and rhythms are typically doubled or quadruple tracked. "Don's really good with that stuff," says Billy. "He knows how to do it tastefully, so it's not too much. Sometimes me and Billy each do a rhythm part, and sometimes I do all the rhythms."

For the album sessions, Benji used mainly his single-humbucker Ernie Ball/Music Man signature model but also played a Gibson Les Paul and Gretsch Jet. His amps included a modified Soldano Hot Rod 100. "But the main setup that I really liked was my modified Budda Super 80 with an old hot-rodded Marshall that Don owns."

Billy mainly played his goth black, dual humbucker Paul Reed Smith signature model and also used a Fender Johns signature model Telecaster. Martin's principle amp was a Mesa Dual Rectifier, often employed in conjunction with Gilmore's vintage Marshall. One other ax that came into play was a Peavey Wolfgang that belongs to Gilmore.

"That's Eddie Van Halen's model," says Billy. "Don had that guitar when we recorded our first album. He says it stays in tune better than any other guitar he's got. So anytime a guitar won't stay in tune or we can't find the right part, Don always busts it out with a big smile on his face, like, 'I know this guitar is going to sound good. Nine out of 10 times, it works.'"

One of Billy's secret weapons on the album was a silver Boss FZ-2 Hyper Fuzz pedal. He feels that extreme fuzz guitar makes the ideal mate for key-

boards: "I really loved how Orgy, Nine Inch Nails and Marilyn Manson got that really electronic kind of guitar sound. Those are some of my favorite bands. I kept pushing for a more electronic guitar sound, and Don kept saying, 'It's still gotta sound rock.' So we kept blending the two concepts back and forth until we got a sound that was really fuzzy but also had a Marshall-like rock sound. That was the sound I used for the rhythm tracks on the more electronic-sounding songs like, 'Victims of Love,' 'Misery' and 'Keep Your Hands Off My Girl.' And there are a couple of other songs, like 'The River,' where we turned that Hyper Fuzz pedal down a little bit and went with more of a rock sound."

"The River," which is the album's first single, features guest appearances from Avenged Sevenfold's singer M. Shadows, who clobbers the second verse, and guitarist Synyster Gates, who contributes the screaming Whammy Pedal lead that enters during the breakdown and tears through the remainder of the song. "When we were in the studio I told [Synyster], 'Anything you play I'm gonna have to play it every night on tour.'" Martin says with a laugh. "So don't play anything too crazy!" He's such a good guitar player, it's awesome."

One of Billy's outstanding contribu-

tions to "The River" is the chiming, harmonic, U2-esque guitar counter-melodies in the chorus. "We got that sound using an Eventide H3000 delay/harmonizer rack unit," he explains. "That thing is all over the record. It has lots of cool, ambient delays and atmospheric sounds that we used with clean guitar and keyboards."

With Billy devoting more attention to keyboards on this album, Benji had more of a chance to stretch out on guitar. The song "A Beautiful Place," for instance, marks his slide guitar debut. "My uncle is actually an amazing blues guitar player, and he plays slide," says Benji. "He always encourages me to try playing slide, and I had the idea to try it out on that song. Don said, 'Can you play it?' And I said, 'Now's as good a time as any to learn.' It took me a few takes, but it was really fun. It kind of opened up my playing."

And fun was high on Good Charlotte's agenda for *Good Morning Revival*. "Nobody ever formed a band to work for somebody, to follow rules fit into a mold or take directions from someone," Benji observes. "The reason you start a band is to have fun. When you're in your garage, bedroom or basement, nobody is telling you what to do. You're just having fun making music. And that's what making this album was like." ♦

## GT PROFILE

### Zakk Wylde: Don't get between him and his tone

**WHAT HE'S DONE:** At age 20, he grabbed one of the most coveted positions in rock, landing as Ozzy Osbourne's guitar player. In addition to his many albums and tours with Ozzy, Zakk is equally well known for his brutal playing as the frontman for his own band, Black Label Society.

**WHAT HE'S DOING:** BLS released their latest album "Shot To Hell" in 2006, and have been touring non-stop in support ever since.

**WHAT HE USES:** Zakk insists on GT tubes in his Marshall JCM800 signature amps, and he's bought them from the beginning. He says that his GT6550R Power Tubes and GTECC83S, GT12AX7C and GT12AX7M Preamp Tubes are critical to his much admired tone both in studio and on tour.

**WHAT HE SAYS:** "Why would anyone use anything but Groove Tubes? Gimme a Les Paul and a Marshall packed with GT's, and that's it. That's the sound you need. End of story."



More info on Zakk Wylde and GT's other friends & relations at [www.groovetubes.com](http://www.groovetubes.com)

© 2007 Groove Tubes LLC. All Rights Reserved. GrooveTubes.com Photography: Neil Ziozower





Sully Erna  
Godsmack

Sully plays the Zemaitis  
GZ301/BK

# ZEMAITIS

Art with Strings

[www.zemaitis.net](http://www.zemaitis.net)



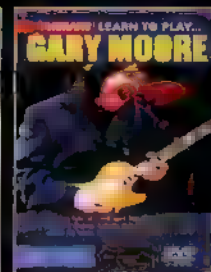
**LEARN STEVIE RAY VAUGHAN**  
Learn five S.R.V.'s tracks note for note. This superb 2 DVD set teaches you the jaw-dropping techniques that made Stevie the greatest blues guitarist of his generation! Tracks include: Texas Moon I Pride And Joy I Scuttlebum I Cold Shot I The Sky Is Crying 2 DVD set only \$29.95



**LEARN PINK FLOYD DVD**  
This superb 2 DVD set will teach you the bluesy rock licks of Dave Gilmour, one of the greatest Strat players of all time! Tracks include: Shine On You Crazy Diamond I Money I Wish You Were Here I Comfortably Numb I Another Brick In The Wall Only \$29.95



**LEARN TO PLAY ZZ TOP DVD**  
This excellent DVD will teach you the cool licks and grooves that made Billy Gibbons And Hendrix's favourite guitarist! Tracks include: Gimme All Your Loving I Tush I Heard It On The X I La Grange I Sharp Dressed Man Only \$27.95



**LEARN GARY MOORE DVD**  
This superb DVD & CD set will teach you to play five of Gary Moore's tracks note by note including: Still Got The Blues I The Loner I Empty Rooms I Walking By Myself I Out In The Fields Only \$27.95



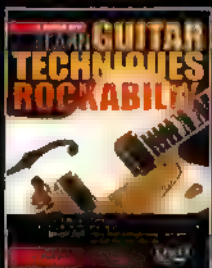
**LEARN IRON MAIDEN DVD**  
Learn the best riffs and solos from one of the most successful and influential monsters of heavy metal! Tracks include: Number Of The Beast I Run To The Hills I The Trooper I Wasted Years I Can I Play With Madness Only \$27.95



**LEARN DEEP PURPLE DVD**  
Learn five Deep Purple tracks note for note. This excellent DVD will teach you Ritchie Blackmore's legendary riffs and solos! Tracks include: Smoke On The Water I Burn I Highway Star I Long I Black Night Only \$27.95



**JAZZ GUITAR TECHNIQUES**  
Jazz licks, double stops, chromatic licks... learn the phrases that influenced a million jazz guitarists! Take your playing to the next level with an arsenal of George Benson style licks! Only \$19.95



**ROCKABILLY TECHNIQUES**  
This excellent DVD will teach you some of the guitar techniques that influenced rockabilly guitarists worldwide! Take your playing to the next level with an arsenal of Brian Setzer style licks. Also includes four guitar jam tracks! Only \$19.95



**ROCK LEAD TECHNIQUES**  
Lessons include two handed tapping, frameo picking, screaming harmonics and much more. This DVD will provide you with an arsenal of Van Halen style licks that you can incorporate into your rock soloing repertoire! Only \$19.95



**BLUES GUITAR TECHNIQUES**  
This excellent DVD will teach you some of the guitar techniques used by the late, great Stevie Ray Vaughan that influenced blues guitarists worldwide! This DVD will provide you with an arsenal of SRV style licks that you can use in your blues soloing! Only \$19.95



**COUNTRY GUITAR TECHNIQUES**  
Learn country guitar techniques and licks with Steve Trevato. This excellent two hour DVD will teach you some of the guitar techniques that influenced country guitarists worldwide! Contains an arsenal of Albert Lee style licks plus guitar jam tracks! Only \$19.95



**METAL TECHNIQUES VOL. 3**  
Learn metal guitar techniques in the style of Dimmu Borgir! With Danny Gill... Metal riffs, rhythm patterns, killer licks... learn the techniques that influenced a million metal guitarists! Only \$19.95



**METAL TECHNIQUES VOL. 1**  
Pentatonic sequences, harmonies and vibrato, hybrid picking... learn the phrases that influenced a million metal guitarists! Take your playing to the next level with an arsenal of Zakk style licks. Only \$19.95



**METAL TECHNIQUES VOL. 2**  
This DVD will provide you with an arsenal of Kirk Hammett style licks... Tutorials include metal licks, arpeggios, chromatic runs, two handed techniques, hammer-on and pull off techniques, legato phrases, picking licks and much more! Only \$19.95



**ELECTRIC BLUES DVD**  
This 2 DVD set includes tutorials for blues scale, phrasing ideas, fast blues licks in the style of Gary Moore, SRV etc., solo construction, blues runs, major/minor pentatonic combinations, string bending ideas, slide playing ideas and much more. Only \$24.94



**LEARN TO PLAY BLUES SOLOS**  
This superb DVD helps you create your own blues solos from the simplest point through to complicated licks and phrases, inspiring you to take your existing ideas and develop them into something fresh and exciting. Two jam tracks included! Only \$19.95



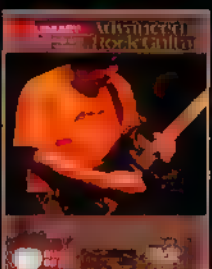
**LEARN TO PLAY ROCK SOLOS**  
This superb DVD helps you create your own rock solos from the simplest point through to complicated licks and phrases, inspiring you to take your existing ideas and develop them into something fresh and exciting. Two jam tracks included! Only \$19.95



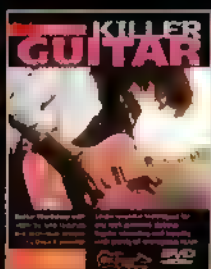
**LEARN TO PLAY JAZZ SOLOS**  
This superb DVD helps you create your own jazz solos from the simplest point through to advanced phrases and concepts, inspiring you to take your existing ideas and develop them into something fresh and exciting. Eight jam tracks included! Only \$19.95



**LEARN ROCK ESSENTIALS**  
This excellent DVD & CD tutorial is hosted by Danny Gill, a former student of Joe Satriani. Lessons include: pentatonic licks and patterns, chord progressions, string bending ideas, blues bends & much more, plus six rock jam tracks! Only \$24.96



**ADVANCED ROCK GUITAR**  
In this DVD Danny takes an in depth look at the major scale modes, and has you soloing with them instantly! Other subjects include: harmonic minor scale, harmonized major scale and secondary dominants. PLUS 10 jam tracks on CD! Only \$24.95



**KILLER GUITAR TECHNIQUES**  
Aimed at Rock guitarists of all levels, this is a rare opportunity to 'sit in' with Dave Kilminster, one of the best players around today. Includes essential techniques for any rock guitarist: Picking, Legato, Sweeping and Tapping, with plenty of outrageous licks! Only \$19.95



**ULTIMATE BLUES JAM SESSION**  
This superb DVD and CD set will get you playing the blues today! DVD includes tutorials for soloing, rhythm patterns and licks, and the CD contains 10 blues jam tracks in a range of keys and tempos to suit beginners, intermediate or advanced players! Only \$24.95



**WRITE YOUR OWN ROCK RIFFS**  
The corner stone to any rock classic is without doubt "the rock riff". This superb DVD will teach you the "secrets" used by the pros when writing. Within no time at all you will be composing and playing your very own riffs, amazing your friends and musicians alike! Only \$19.95



**GUITAR AEROBICS - ADVANCED**  
An advanced warm up routine for guitarists with Danny Gill, a former pupil of Joe Satriani. Includes a 18 minute, 20 minute, and 30 minute practice routine covering scales, arpeggios, bending, sequences, picking exercises, stretches and more! Only \$19.95



Order online and check out more  
DVD's at [www.licklibrary.com](http://www.licklibrary.com)

LIBRARY



**ROCK SLIDE GUITAR DVD**  
An in depth look at the art of slide guitar from the rockers point of view, with licks, scale patterns, open tunings, and chord shapes. Lessons include vibrato, imonation, muting and phrasing. Also includes backing tracks! Only \$19.95



**MELODIC SOLOING DVD**  
This DVD includes three solos, one in the style of Gary Moore, Steve Lukather, and David Gilmour. Learn the complete sales note for note, plus get useful tips on re-creating this style for yourself. Also includes a full backing track for each solo! Only \$19.95



**LEARN SCALE SHAPES DVD**  
This DVD contains a specially formulated system using backing tracks written especially for this course. In a short time you will have the necessary tools to play every scale position in every key taking your soloing ability to new heights! Only \$19.95



**TAPPING TECHNIQUES DVD**  
This DVD contains everything you need to become a tapping ninja. From one string scale and arpeggio ideas to full blown multi fingered taps blazing across the fretboard. This lesson will add speed, fluidity and fire to your licks. Includes guitar jam tracks. Only \$19.95



**LEARN RHYTHM GUITAR DVD**  
This groundbreaking DVD teaches you all you need to know to become a one piece rhythm section combining percussive techniques and chord progressions! Styles covered include Rock, Blues, Jazz and Latin groove! Only \$19.95



**SWEEP PICKING TECHNIQUES**  
Learn everything you need to know about sweep picking techniques. This groundbreaking DVD helps you develop your sweep picking techniques from simple arpeggios right through to complicated patterns. Includes seven jam tracks! Only \$19.95



**GET A GREAT GUITAR SOUND**  
This groundbreaking DVD teaches you all you need to know to get the very best sound from your guitar and amp. Whether you are using a basic setup or a professional rig learn how to get any sound from clean funk to new metal! Only \$19.95



**ULTIMATE EFFECTS PEDALS**  
This groundbreaking DVD teaches you all you need to know about effects pedals, and guides you through the various combinations and sounds that can be achieved by pedals including: Flanger, Wah, Wah, Distortion, Compression, Delay and many more! Only \$19.95



**LEARN TO PLAY FAST DVD**  
This groundbreaking DVD will help you get your shredding up to warp factor! Learn some astounding fretbusting techniques including fast legato, arpeggios, speed picking, string skipping, and an arsenal of speed building licks! Only \$19.95



**HOW TO PLAY FAST Vol 2 DVD**  
The second volume of this groundbreaking DVD series will teach you even more astounding techniques including chromatic runs, sweep picking, open string phrases, sliding techniques, tapping, and an arsenal of speed building licks! Only \$19.95



**FRETBOARD NAVIGATOR DVD**  
Learn over 100 chords, memorize the notes on the neck, understand major chord scales, pentatonic and blues scales by simply remembering five shapes! Also contains licks and runs to maximize your fretboard knowledge. Only \$19.95



**FRETBOARD NAVIGATOR Vol 2**  
LearnAGED minor and major scales in every key, navigate the fretboard with three note per string shapes, solo over changes with theAGED modes, spice up your lines with triad arpeggios and more. Also includes nine practice tracks! Only \$19.95



**SHREDDING WITH ARPEGGIOS**  
Licks for major, minor and dominant arpeggios along with extended arpeggios, sweep picking arpeggios, string skipping and even 2 hand tapping arpeggios, from the basics to full shred! Only \$19.95



**FRETBUSTING BLUES RUNS**  
Learn 30 runs using all of the classic techniques used in blues soloing: bends, pull-offs, hammer-ons, slides, double stops, vibrato and more. Learn to solo over the entire fretboard in a variety of blues situations. Only \$19.95



**ROCK AND METAL RUNS**  
Learn over 40 runs using all of the classic techniques used in rock and metal: bends, pull-offs, hammer-ons, sweep picking, 2 hand tapping, slides, vibrato and more. Learn to solo over the entire fretboard in a variety of rock and metal situations. Only \$19.95



**CHORDS AND SCALES DVD**  
The focus of this DVD is to provide you with scale options, notes to start and finish on, plus fresh melodic ideas. If you feel you are stuck in a musical rut this superb DVD will help you reach further toward your musical goals. Only \$19.95



**EXTREME PICKING DVD**  
This superb DVD provides fun, melodic and interesting ideas to improve your picking technique while increasing your musical knowledge with an arsenal of licks you can use in your every day playing. Only \$19.95



**PLAYING WITH FEEL DVD**  
On this excellent DVD, Dave explains and demonstrates essential dynamic techniques for any rock guitarist. All the lessons are broken down into easy to follow sections, with plenty of licks and musical exercises! Only \$19.95

## WATCH TUTORIALS AND PERFORMANCES ONLINE WITH GUITAR TECHNIQUES TV!

The licklibrary website contains a continually expanding archive of guitar tutorials, technique tips and products to make you a better guitarist.

- Watch video guitar lessons online from some of the best guitarists around
- Choose from a library of over 300 guitar jam tracks
- Interact with over 100,000 guitar pros, teachers and musicians worldwide
- Check out over 20,000 tuition products in our online shop



Distributed in the US by

**MEL BAY PUBLICATION, INC.**

#4 Industrial Drive - Pacific, MO, 63069 - Email: [email@melbay.com](mailto:email@melbay.com)

TOLL FREE 1-800-8-MEL BAY (1-800-863-5229) - FAX: 636-257-5062

ONLINE ORDERING: [www.baysidepress.com](http://www.baysidepress.com) - ONLINE CATALOG: [www.melbay.com](http://www.melbay.com)

LIBRARY

ultimate guitar tuition

[www.licklibrary.com](http://www.licklibrary.com)



about it," recalls former AC/DC manager Michael Browning. "They could have been outwardly sort of pissed off; I'm sure they were. For an American record company to say you've got to change producers when they're sort of revered in their own country was a little bit of a slap in the face, I suppose. So it was very, very difficult. Malcolm and Angus didn't like it at all. They were very pissed off."

Browning, however, believed that the shift to a producer familiar with the machinations of American rock radio was vital at that point in AC/DC's career. "As much as I think Vanda and Young were totally crucial in the role of creating the sound and developing the music and bringing the best out in Malcolm and Angus and Bon, they weren't switched on to what American radio was sounding like. You had to be in America to really understand what the mentality of the kids was, the listeners and their programs. You can have all the attitude and all the vibe, but you've got to disguise it as something slicker with a more full production. Atlantic were 100 percent right."

Atlantic's choice of producer was Eddie Kramer, who was certainly no new kid on the block—the Beatles, the Rolling Stones, the Kinks, David Bowie, and the Small Faces were but a few of the better known acts on his résumé. But it was with Jimi Hendrix that he carved out his own niche, earning credits on albums that include *Are You Experienced*, *Axis Bold As Love* and *Electric Ladyland*. Kramer's later work with Led Zeppelin and on Humble Pie's live classic *Rockin' the Fillmore* further strengthened his standing, but where Atlantic was concerned, it was Kramer's work on Kiss recordings like *Love Gun*, *Alive!* and *Alive II* that made him the man for AC/DC.

Arriving in Sydney, Kramer quickly got to work with the band, recording demos at Albert Studios. AC/DC's power and strength of character, collectively and individually, were immediately obvious to Kramer and backed up everything he had seen and heard on video in New York. More to the point, as a rock band, they compared more than favorably to a number of Kramer's previous studio charges, albeit with one glaring difference.

"[It was] obviously a much rougher, tougher, grittier, simpler kind of vibe," the producer said of AC/DC. "I mean, the two brothers were just really calling the shots, and I thought that they had it down and with that singer, Bon Scott. Jesus, he was just bloody amazing. It was just incredible. They were different than Zeppelin, for obvious reasons. They're a simple, raw, basic, to-the-point rock and roll band, a fundamental rock and roll band that is hard to find."

With the demos completed, the band packed up and prepared to travel to Miami to record the new album at Criteria Recording Studios that February. The trip was delayed by a day or two, however: upon assembling at Sydney Airport, the band discovered that Bon—very drunk, thanks to a triple Scotch and Coke—was the only one among them who had his visa in order.

Once in Miami, the band members found themselves living on a tight budget. What's

more, Kramer set a rehearsal schedule that began around noon, and sometimes earlier. AC/DC weren't used to clocking in at such hours; it was more customary for them to work from late at night until early morning.

But it wasn't the hours or the shoestring living budget that were the problem. Rather, it was Kramer's working methods. Through the years, AC/DC had become used to working up songs in the studio with George Kramer, for his part, was more accustomed to artists arriving with completed material ready to record.

"They were a very independent bunch," says Kramer. "Obviously they were very talented, and I thought we could make a really good record here. But I think the problem that I had with it was that the material wasn't quite ready and the way they worked was in a sort of strange manner." It didn't help that Bon Scott was having problems with lyrics as well as with his drinking. "In retrospect, he was such the prototypical tough-guy rocker," says Kramer, referring to the singer's "drinking and carousing" and "completely out of control" character. "That was his style, and I was not used to dealing with that."

Though Kramer says AC/DC showed little interest in his professional experiences with many of their heroes, it may simply be that they didn't want to seem interested. Kramer may not have been the enemy, but as far as the band was concerned, the enemy put him in place, and he was an adversary by association, to show a lack of interest in him as a professional would have been a powerful weapon.

Kramer wasn't unsympathetic toward their situation. He knew he had been virtually forced on AC/DC and understood a certain degree of their resentment. But that didn't make things any easier.

In the end, the problem came down to a clash of agendas. "Eddie, we soon learned, was just a good sound man," says Malcolm. "He played us a Rolling Stones track, and he played us another track from someone else, and said, 'Put that verse together with that chorus and I've got you a hit.' We just went, 'Fuck off! That's the end of that.' It wasn't going to work out."

"That's a given with me," says Kramer. "I like to hear hit songs. I think that's really important. But once again, that was not the way to do this band."

It was painfully obvious to all concerned that the project was doomed when, three weeks into the Miami exercise, they had not moved past the rehearsal stage.

"I think that band required a specific type of handling which I had no idea how to do at that moment in my career," says Kramer. "I was used to working with Kiss, who were rough and ready in a different sort of way. I had a rapport with Kiss, which I didn't have with this band, and you know, there were some problems."

The mission was terminated after Malcolm rang Michael Browning and told him to get them out of Miami. Browning believes Atlantic had miscalculated the consequence of removing George and Harry from the band's sphere. "They underestimated the musical arrangement and sort of role that George had played in terms of being [the band's] musi-

**ROTO SOUND**

**PURE TONE  
SUPREME QUALITY  
LONG LIFE**

**ROTO PINKS**

**MADE IN THE UK**

**BULLET FOR MY VALENTINE**

**JOIN THE  
ROTOSOUND ARMY  
FREE GIG TICKETS  
GIVE AWAY**

RESPONSE TO OUR E-MAIL LETTER AT  
WWW.ROTOSOUND.COM  
AND RECEIVE ENTRY TO OUR MONTHLY  
TICKET DRAW - SEE US FOR DETAILS





# PERFORMANCE by DESIGN

**Power, Performance, Simplicity.** The foundation used to design the most versatile portable powered system in its class, the PRX500 Series, truly more than the sum of its parts. The fusion of world leading JBL Differential Driver transducers matched with up with state-of-the-art Crown class D amplifiers, deliver the power and performance you need with about 30% less weight than competitive products. The simplicity offered by integrated powered systems combined with the practical advantage of a lightweight compact enclosures make the PRX500 series truly portable.

Visit [JBLPRO.com](http://JBLPRO.com) to learn more.

PRX512M

PRX511L

PRX525

PRX535

PRX518S

## PRX500

SERIES



A Harman International Company

cal conscience. [Kramer] was obviously very talented at pulling good sounds, but the other half of it was completely missing. He had them in a rehearsal studio in Miami, and they hated every second of it."

According to Browning, the finishing touch was Kramer's suggestion that the group cover the Spencer Davis Group hit "Gimme Some Lovin'" in a bid to reach the mainstream. Kramer has no recollection of the episode. "If I did make that suggestion, what a dumb thing to say."

During the time in Miami, no songs were completed, but the band came up with a few musical ideas that it would later develop into new tracks. Among them were Angus' title "Love Hungry Man" and the germ of the song "Highway to Hell." As Angus came up with the song's halting opening riff, Malcolm leapt behind the drums to provide a backbeat.

"There were hundreds of riffs going down every day," says Malcolm, "but this one we thought as we did it. We kept moving on because we're on a bit of a roll and something else might come along. We got back to it the next day, and it just stuck out like dog's balls."

The collapse of the relationship with Kramer was a double-edged sword: it supported Angus and Malcolm's contention that an outsider could not work successfully with the band, but it also meant that AC/DC would now have to attempt to bond with another producer foreign to them. And the clock was ticking.

Pissed off and distressed, Malcolm called Browning to give him the news. As it happened, the manager was sharing a house in New York with a young producer named Robert John "Mutt" Lange and his manager, Clive Calder. Recalls Browning, "I just turned round to Mutt virtually as I had Malcolm on the phone and said, 'Mate, you've got to do this record.' That was it."

Doug Thaler, at the time AC/DC's agent for North America, had an existing business relationship with Calder and played a role in securing Lange's services from Atlantic's end. "Atlantic Records was pretty hot on Mutt Lange; they were trying to do a deal with Clive Calder to have Mutt produce exclusively for them by then. So this kinda fell right into place, something that the label could embrace." Lange was supplied with a tape of six rough song ideas that AC/DC had recorded, and the deal was done.

The Miami fiasco nullified the band's timetable. Having calculated that the album would be completed by early March, AC/DC had been scheduled to play three Japan dates—their first in that country—between March 7 and 12. When the band was unable to secure visas, the shows were cancelled. Though the official reason given at the time was that Bon had contracted bronchitis, the cancellation gave AC/DC more time to refocus on the new album. Meanwhile, the band's entire crew had arrived in Tokyo, oblivious to the band's situation.

Only three months into the year, AC/DC had spent substantial sums on studio time, travel and flying their crew and gear to Japan for a tour that didn't happen. While attempts were made to reschedule the Japanese tour for May, the band's touring plans were placed on hold so that the group could concentrate on the album. From sunny Miami, AC/DC flew to their new base of operations for the album's recording sessions: freezing cold London.

It was there that they met with Lange. Although the producer had cut a name for himself through his work with the Boomtown Rats and Graham Parker, his client base in 1979 did not boast the legendary status of Eddie Kramer's. Yet something between Lange and AC/DC sparked immediately, and work on the new album could finally begin.

The band spent the next two weeks in a bitterly cold rehearsal space, working the new songs into shape. Doug Thaler recalls that the place had a dirt floor, "and they were wearing their winter coats—it was the dead of winter—and they had this construction heater that ran on kerosene, that was the only thing that kept the room warm while they were rehearsing in it."

By then, between the sessions in Sydney and Miami, AC/DC had written enough material for four albums. For the first time, the band had its songs firmly in shape before entering the studio, although Bon was, in typical fashion, still scribbling down lyrics during the sessions in London's Roundhouse



**GET OUT**

GET OUT from... **GET FREE**... **verpriced GET OVER**

**Audio-Technica's New 700 Series Freeway®**  
UHF wireless systems get you:

- Automatic frequency scanning
- Diversity operation
- Tone Lock™ squelch
- Balanced XLR and unbalanced 1/4" output connectors

**GET YOURS.**

**audio-technica**  
always listening

**Freeway**  
700 SERIES  
[www.audio-technica.com](http://www.audio-technica.com)



# GET INTO THE LAB

## ToneLab

We can easily tell you that the **TONE LAB LE** spits out tube tones that are fatter and more life-like than any other effects processor out there. Or, you can take the word of countless rock stars that use the **ToneLab's** unique **Valve REACTOR TUBE** technology to rip the heads off packed stadiums of fans. But until **YOU** plug in and play, you just can't know the difference in **FEEL** and **RESPONSE** that comes in **REAL TUBE** driving **YOUR** sound. You have to head to your **VOX** dealer and try one. Buy one between 2/1/07 and 5/31/07 and you'll get a **FREE PADDED CASE** for your ToneLab. \*Check out the ToneLab LE. It's waiting for you. \*see



[www.voxamps.com/tonelab](http://www.voxamps.com/tonelab) for details.



\*\*\*\*\*  
 ★ VOX ★ since 1957 ★  
 ★ ★ ★ ★ ★  
[www.myspace.com/voxamplification](http://www.myspace.com/voxamplification)  
[www.voxamps.co.uk](http://www.voxamps.co.uk)  
 TUBE OVERDRIVE PITCH FLANGER LOG DELAY  
 VOX WAH OCTAVE TALK CLASSIC  
 STOMP SLIDE CRUNCH Z TALK CLASSIC  
 SUPER OVERDRIVE AC30 25  
 OVERDRIVE DISTORTION  
 STEREO DELAY  
 WAH-WAH  
 OCTAVE  
 BOUTIQUE CLEAN  
 10 AC15  
 117477450390-5733

Studios that March. The album they wanted to make, and which they knew would also satisfy Atlantic Records' goals, began to materialize. Lange's input and influence touched everything, even Bon's vocals, although the producer felt that AC/DC were so powerful rhythmically and instrumentally that any singing detracted from it.

Recalls Browning, "I can remember some conversations that went down with Mutt Lange where Bon was kind of describing himself as sounding like a weasel on heat. That was Bon's perception of himself, based on what somebody had written about him somewhere." Lange showed Bon how to breathe properly, which helped him improve his technique for a more melodic song like "Touch Too Much."

Despite its usefulness, Lange's direction was not always welcomed. Bon's voice had served him well for more than a decade, and he didn't enjoy someone who had known him for five minutes telling him what to do with it. But what he didn't know, until he found out the hard way, was that Lange had been a trained singer in South Africa before he moved to the U.K.

"A couple of times Bon would come in and say, 'Okay, you cunt! You think you can fuckin' sing it? You sing it!'" says Ian Jeffery, the band's sound man and road manager. "And Mutt would just sit there and sing it in his seat, because he's a trained singer. Bon would stop in his tracks and say, 'Okay, cunt, I can do it.'"

Bon was philosophical in his general approach to singing. Yes, what came out could sometimes make him cringe, but that was no reason not to keep at it. "We're all capable of making mistakes and blunders," he told Pam Swain of 2JJ in September 1979. "It's just a matter of letting yourself go. If I drink a bottle of whisky, I have no problem letting myself go then!"

Lange's other vocal ideas included the introduction of harmonies, even if they did sound at times as if they'd been recorded during a riot. For those moments, he would arrange a choir from people in the studio, and if additional voices were needed, he himself would step up to the microphone. The problem was that his voice was so distinctive that half the time he would have to move to the other side of the studio so it didn't drown out everyone else.

Probably the oldest song on hand during the sessions was "Night Prowler." The title was about two years old, and four unsuccessful versions had been recorded on previous occasions. This time, it positively bristled. The song's rhythmic stride and pace were perfect, and Angus provided a searing demonstration that he sure knew a hell of a lot about blues guitar playing.

Although the tight recording schedule at times created an atmosphere of panic in the studio, it served to galvanize the band behind its effort to complete the job. Once the body of the recording was completed, additional

sessions were held at Chalk Farm Studios. In April, it was off to Basing Street Studios to mix the album. There, Bon cut the vocals for "Night Prowler," including the two startled-sounding inward breaths at the song's introduction as well as the odd backing vocal and a couple of guitar grabs.

"We did the backup vocals for the single 'Touch Too Much' during the mixing time," says mixing engineer Tony Platt. "I remember sitting there and going, 'Fuck, this is going to be huge! This is going to be a massive single!' That [song] always just stuck out for me. And 'Highway to Hell' that's just right out of the box. The first time I pushed the faders up on that, I thought, This is a classic song, in the same way that [Free's] 'All Right Now' was. Obviously there are slight comparisons that can be made there, but it just had that rawness. It was so raw you could taste it."

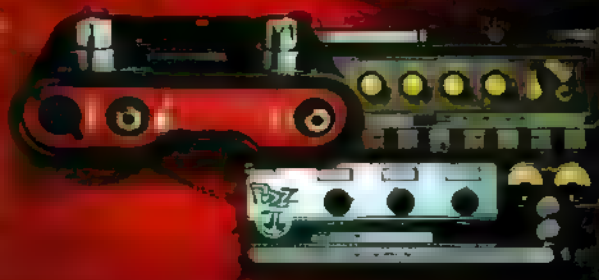
Mixing took just over a week, and in late April, *Highway to Hell* was completed. It was released in July and went on to reach No. 17 in the U.S., helped along by AC/DC touring in support of Cheap Trick, Ted Nugent and UFO. It would become the band's first million-seller, but perhaps the significance of *Highway to Hell* was what Malcolm had learned from Lange: the importance of being prepared before going into the studio and, most important, to trust his own good instincts rather than simply look to his older brother George. ■

## LINE 6

## Recording Workshop Tip of the Month

Re-imagine your guitar greatness by re-amping with Line 6 GearBox!

Back in the days of big analog studios, vinyl records, and tape, re-amping was a tedious, time-consuming process that involved sending a recorded guitar track out to an amp in an isolation room and re-recording it. The idea was simple: why be stuck with a one-off guitar sound when you could make it way cooler? Instead of settling for just one amp sound, why not go for ten or twenty? With GearBox™ Plug-in software and any of Line 6's TonePort™ recording interfaces, you don't need a big studio, and you still get amp re-amping with ease. With just one single, dry mono guitar track, you can re-amp to nearly any virtual amplifier you can imagine, add inventive effects combinations, and double, triple or quadruple your tracks and your tone palette, all within your favorite software recording application. Let's check out how it works, using a TonePort UX1!



- 1 Connect TonePort UX1 to your computer via USB and launch the GearBox application. Plug your guitar into the instrument input of the UX1.
- 2 In the GearBox application, select Instrument in the Source Select field, and choose a GearBox preset from the Tone Menu.
- 3 For re-amping, we want to record the unprocessed guitar signal. To set this up, click on the Send 3-4 icon in the GearBox interface and set Record Send 3-4 to PRE in the edit window.
- 4 Launch a new session in your DAW, and set your device to TonePort UX1.
- 5 Create any mono audio track and name it Guitar 1; select TonePort UX1 Record Send 3 as the input, allowing it to receive GearBox's unprocessed guitar signal.
- 6 Turn on Input Monitoring for Guitar 1.
- 7 Add an instance of GearBox Plug-in as an insert effect on the Guitar 1 track, and select the same GearBox preset from the Tone Menu in the plug-in that you chose in step 2.
- 8 Record for 2-3 minutes of guitar on the mono track. When you press Play, your solo will be re-recorded, the signal will be coming from GearBox Plug-in.
- 9 Duplicate the track and name this new track Guitar 2. Select GearBox Plug-in as an insert effect again, but this time choose a different preset.
- 10 Pan Guitar 1 and 2 left and right. You should now hear a dual amp performance of the original guitar part.
- 11 Experiment with different amp models and effects, or add even more new tracks and sounds. It's all about creativity!

Learn more about TonePort UX1 and GearBox Plug-in at [line6.com](http://line6.com)



SERIOUS GEAR FOR SERIOUS PLAYERS



VINTAGE SERIES

FOR MORE INFORMATION AND TO FIND A DEALER  
NEAR YOU, GO TO [WWW.CARLMARTIN.COM](http://WWW.CARLMARTIN.COM)  
OR CALL (800-898-1899)

[WWW.CARLMARTIN.COM](http://WWW.CARLMARTIN.COM)  
BEYOND STANDARD OF REFERENCE



## LED ZEPPELIN (continued from page 58)

There were enough pieces left over from previous sessions that a two-record set could be assembled, with new cuts recorded at Headley Grange and overdubbed at Olympic. One of the first run-throughs was taped in late 1973, with Page and Bonham performing an electric progression played in DADGAD tuning, the two players colliding in a droning groove that pushed raga rock to its limit. Robert Plant arrived later with lyrics inspired by his own holidays in North Africa following the American tour. John Paul Jones was not present; he was reconsidering his role in the band and the strain it placed on his home life. "He was a family man, was Jonesy," said Peter Grant, who promised to ease Zeppelin's itineraries for the bassist. Recording and mixing of the track extended into the New Year, when all four musicians convened to complete it. Dubbed "Kashmir," the Page-Plant-Bonham opus anticipated a strong collection of new songs.

In January 1974, Led Zeppelin's five-year contract with Atlantic Records expired, and Grant began renegotiating with the label. In addition to greater financial returns and creative license for the band, he angled for a group-owned subsidiary record label, to be distributed through Atlantic. "Sometimes I'd take Jimmy into Atlantic in New York, and everybody would hide in their offices because they thought he was going to put a spell on them," chortled the manager. "He was very good at intimidating them."

Now very rich, Page could afford a third residence, and he surpassed David Bowie to pay £350,000 for a place on Melbury Road in London's Kensington district. Purchased from the actor Richard Harris, the Tower House was Page's dream home, combining the urban centrality he needed for business with the aesthetic qualities he incorporated into his art. Its designer and first occupant, William Burges, had conceived the Tower House as a neomedieval haunted castle from fairy tales and designed its rooms around mystical themes: the entry, Time; the dining room, Fame; the library, Literature and the Liberal Arts; the drawing room, Love; and the master bedroom, an undersea kingdom for Burges' opiated enjoyment. An admirer of Burges, Page kept up the household tradition.

Simultaneously, Page was buying the Equinox, a small Kensington bookshop that specialized in the occult. He acquired the store not as a business venture but simply to have access to its library of rare and inaccessible volumes. "There was not one good bookshop in London with a good collection of occult books, and I was so pissed off at not being able to get the books I wanted," he told an interviewer. In addition to carrying astrology and tarot material, the Equinox published books, including British occultist Aleister Crowley's translation of *The Book of Goetia* and *Astrology: A Cosmic Science*, by Isabel Hickey; numerous autographed copies of Crowley's books were for sale as well.

Over the early months of 1974, Grant worked out Led Zeppelin's new deal with Atlantic Records, and in the spring he and Led Zeppelin officially announced the formation of their own recording company, under the aegis of Atlantic. The label's roster included Scottish

blues singer Maggie Bell as well as a new quartet, Bad Company, whose members came from acclaimed groups of the day: guitarist Mick Ralphs hailed from Mott the Hoople, singer Paul Rodgers and drummer Simon Kirke came from Free, and bassist Boz Burrell joined from King Crimson. Page knew well the difficulties of working with record companies; he had wrestled with executives while in the Yardbirds and fought Atlantic's resistance to Zeppelin's fourth, untitled album. "Having gone through what appeared to be interference on the artistic side by record companies," he said, "we wanted to form a label where the artists would be able to fill themselves without all that hassle."

The name selected for this munificent entity was "Swan Song." The title came from a long acoustic guitar piece Page was developing, and it had also been tossed around as an album title. When Atlantic agreed to give the band its own label, said Page, "suddenly it was out of the LP and onto the record label."

The avian logo of the company was based on the fowl of Page's Plumpton Place, placed over *Evening: Fall of Day*, a nineteenth-century watercolor by American artist William Rimmer. For all the big things envisaged for Swan Song—and the early success, that June, of Bad Company's hard-rocking eponymous debut—Page was no businessman and had no plans to become one. "I'm not personally involved with the business side of it because I'm so involved with the production of the records... There are finite points where the two cross and I get involved then, but apart from that I don't really pay much attention to what's going on behind the scenes."

Back in London, the Led Zeppelin film project was languishing, and Grant was demanding to see what footage Joe Massot had assembled. A private screening was arranged for the manager and band. John Bonham cracked up when he saw Page in hermit guise, and Page thought the images of him climbing at Boleskine were unflattering. Massot was unceremoniously bounced from the project and replaced by Australian filmmaker Peter Clifton, whose cameras had previously been trained on Otis Redding, Jimi Hendrix, Cream and Pink Floyd. Clifton was wary of the group's reputation, and his fears were well founded. "As individual human beings Led Zeppelin were extremely sensitive and considerate, but as a group they were bloody difficult, if not impossible," he recalled. "It was Jimmy's band and what Jimmy said or rather what Peter Grant said on Jimmy's behalf—was the way it was... Peter made me swear that if I was going to make the film, if anything went wrong I must remember that Jimmy was the first man into the lifeboat."

Clifton's major task in July and August was to reshoot some of Page's "mountain" fantasy at Plumpton Place and replicate concert sequences in Shepperton Studios. Because the new shots would be edited into the live footage as close-ups, no audience was necessary. Still, continuity gaps between the concert and staged footage is evident in the final film: Page's hair and stage costume differ, and John Paul Jones is wearing a wig in the Shepperton scenes. But their performance for Clifton was real, and electric. "They were so hot and tight



# Living the Dream

Artists at the top of their game in all genres are relying on Hagstrom guitars to deliver their platinum sound to sold-out audiences every night on tour. Now it's your turn.



H-Expander Truss Rod



Resinator™ Fretboard



Polyester Finishes



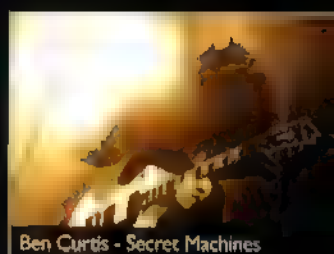
18:1 Custom Tuners



Custom Hagstrom Pickups



Ryan Ross - Panic! At the Disco



Ben Curtis - Secret Machines



Pat Smear - Foo Fighters



Aaron McLain - Marc Anthony



Toad - All-American Rejects

[www.hagstromguitars.com](http://www.hagstromguitars.com)  
[info@hagstromguitars.com](mailto:info@hagstromguitars.com)

agreed to publish this advertisement  
Hagstrom Guitars & Amps

and fuelled up with you-know-what."

By the end of 1974, Led Zeppelin were impatient for more roadwork. Page had sat in for impromptu jams with Bad Company and Crosby, Stills & Nash, and guested on albums by English folk songwriter and guitarist Roy Harper and Maggie Bell, but it was time for another Zeppelin mission. Their new two-disc package, called *Physical Graffiti*, was almost ready and promised to bring in plenty of revenue for Swan Song Records. Rehearsals were staged for a show that would feature spectacular new sound, lighting and laser elements, as well as the usual deafening array of amplification, now jacked up to 70,000 watts' worth.

After warming up with gigs in Rotterdam and Brussels, the foursome set off for America in the winter of 1975, a compromise with John Paul Jones and the other fathers in the act so as not to miss their children's summer holidays. But as Jimmy Page was stepping off a train at London's Victoria Station, he caught the ring finger of his left hand in a door and his playing was temporarily impaired ("I was just totally numb—numb with shock"). Ditto Robert Plant's voice after it encountered the January cold of Minneapolis and Chicago.

The casualties of the campaign would mount further. In Detroit, Page laid a furious verbal assault on an English newspaperman who'd disparaged his craft. "You don't want to know about my music—all you care about is the grosses and the interior of the plane. You're a communist!" In Philadelphia, over-

zealous security guards descended on a fan near the stage, inciting Page's famous wrath. "I was almost physically sick," he said recalling the episode. In Los Angeles, a strangely insistent young woman was deterred from meeting Page and had to be satisfied with leaving a handwritten message for him. Shortly afterward, the woman—Lynette "Squeaky" Fromme, of the murderous Charles Manson family—was convicted of attempting to assassinate then U.S. President Gerald Ford.

In New York, Page was interviewed by William S. Burroughs, the novelist whose books, including *Naked Lunch* and *Junky*, were landmarks of New York City's Beat Generation. Their conversation included, among other topics, Aleister Crowley, magic and crowd control. "There is a responsibility to the audience," Page told Burroughs. "We don't want anything bad to happen to these kids." The guitarist should have been as conscientious about his own welfare: having dallied with cocaine and opium, he'd acquired a taste for hard drugs and was in the throes of heroin addiction.

Heroin had always been on the fringes of the pop world, the deadliest and most seductive of all the pleasures available to itinerant musicians plying their trade from town to town. Page's old Surrey mate Eric Clapton had only just overcome his addiction, and Keith Richards was still in the grip of one that had begun in the late Sixties. He had a connection at the hip London shop Granny Takes a Trip,

and Page became a regular at the scene himself. On the road, heroin was dispensed by the network of opportunists and hangers-on who haunted the dressing rooms, promoter's digs, and hotel lobbies where rock groups congregated, a subtle hook offered from Nobody to Somebody in exchange for the thrill of partying with the stars. Like cocaine, heroin can be snorted, unlike cocaine, it is not a social drug. The already private Jimmy Page began spending more time than ever in seclusion, dulling pain unlike any he had ever known.

*Physical Graffiti* was in the stores on February 24, 1975, and within days was the No. 1 album in the U.S. and the U.K. One million copies flew off the shelves immediately, adding more than \$10 million to Led Zeppelin's bank account. Its success consequently pulled all five of the group's previous albums back onto the sales charts. *Physical Graffiti's* cover did not fold out, as its two predecessors sleeves had; instead, it featured a photo of a brownstone located at 96-98 St. Mark's Place, in New York City, through whose windows could be seen a haphazard collection of illustrations and snapshots (band members and associates, burlesque dancers, devils, a zeppelin, Queen Elizabeth II). The music inside was just as eclectic, from brand-new numbers recorded in 1974 to older songs left off past discs. As a whole, it encompassed the breadth and depth of Led Zeppelin's artistry: Eastern and Western, electric and acoustic, light and dark. Many consider it their best work. •

It all started with writing songs on my  
Fostex MR-8 while trying to make it  
on the road. Now I'm touring nationally  
with my MR-8HD/CD, still writing,  
recording, and burning to CD the music  
that is my life.

Lindsay Mac  
Singer/Songwriter/Cellist

**MR-8HD**

8-TRACK HARD DISK RECORDER  
NOW WITH BUILT-IN CD BURNER

**Fostex**  
AMERICA  
[www.fostex.com](http://www.fostex.com)

Fostex America, 13704 Cimarron Avenue, Gardena, CA 90249 Ph: 310.329.2960 Fax: 310.329.1230

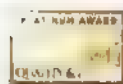






# evolution or intelligent design?

The Synapse TranScale™  
Electric Guitar



Guitar World  
Platinum Award  
April 2006



Guitar One  
Mark of Excellence  
March 2006

Since the introduction of the first Steinberger instruments in 1980, the Steinberger name has become synonymous with innovation, ergonomics and performance. The new Synapse line not only continues this tradition of design excellence but advances it to a new level with features such as:

- Long-scale 28-5/8<sup>th</sup> inch neck for extended range down to Eb and D at normal guitar tension. Add low A string to drop the pitch a full fourth for classic baritone tuning.
- Patented sliding capo enables you to shift tuning instantly, up to C or down to D from the standard guitar E.
- Powerful magnetic and crystal pickups with on-board mixer bringing tone creation to a new level.
- Patented CybroSonic™ wood and graphite hybrid design for incredible stability with luxurious tone and sustain across the entire fingerboard.
- Patented Combo headpiece allows the use of both DoubleBall™ and singleball strings.
- Extreme comfort with strap extension and flip-out leg rest for perfect balance.

So you decide. Is it evolution or intelligent design? We would have to say BOTH.

For more information, visit us at [www.Steinberger.com](http://www.Steinberger.com)

**STEINBERGER**

STATE OF THE INSTRUMENT.

A part of the Gibson family of brands.

## HEAVEN & HELL (continued from page 68)

left the band subsequent to 1977's *Technical Ecstasy* (he was replaced by former Savoy Brown and Fleetwood Mac vocalist Dave Walker) before returning for the desultory *Never Say Die!* When it came time to record a follow-up, it was obvious that Black Sabbath would have to take drastic measures to survive. "The record company kept asking, 'Where's our album?'" says Iommi. "Well, we didn't have it! We were coming up with some riffs, but Ozzy just...wasn't capable of singing to them at the time. So we had to say to him, 'Well, if you can't do it, we'll have to find somebody who can,' which is what happened in the end." With Osbourne on his way out, the band began the search for potential replacements. On the shortlist were two ex-Deep Purple men, David Coverdale and bassist/vocalist Glenn Hughes. (In an interesting turn of events, Sabbath would later team up with Ian Gillan, the most renowned of Purple's singers and, eventually, Hughes as well.) And then there was Ronnie James Dio, who had recently parted ways with another Deep Purple alum, guitarist Ritchie Blackmore. Blackmore, in a bid to sell his then-current project, Rainbow, to a broader audience, determined that Dio, with his operatic, vibrato-heavy vocal style and penchant for penning fantastical lyrics, did not possess the necessary mainstream appeal.

But Blackmore's loss turned out to be Iommi's gain. The guitarist recognized in Dio

not only a kindred heavy metal spirit but also a man positioned at a similar musical crossroads. "I was sitting around at home in Connecticut after being booted out of Rainbow when I got a call from Tony," says Dio. "After that, every few weeks we would just talk on the phone, discussing the possibility of doing something together. But at that point, I had still never even met him in person." It wasn't until Dio relocated to Los Angeles a few months later that things progressed any further. "I ran into Tony one night at, of all places, the Rainbow," says Dio with a laugh, "and he invited me back to his place to play with Geezer and Bill." At Iommi's home, the three presented him with the music to a song they had recently written, and Dio jotted down some lyrics. The quartet ran through the new tune, titled "Children of the Sea," and the deal was sealed.

"At that point we had been out in L.A. trying to get moving on an album for almost a year," says Iommi. "We had started it with Ozzy, and now, finally, with Ronnie, we were going to finish it."

But not, it appeared, with Butler. Soon after Dio joined the ranks, the stalwart Sabbath bassist announced, to everyone's surprise, that he was leaving the band. "My head was just in another place at the time," says Butler. "I was going through a horrendous divorce and dealing with all sorts of personal stuff. I couldn't concentrate on music. I had to go back home to England and get my life sorted out."

If Black Sabbath had been teetering on the

brink of disaster for some time, they were now, at the end of what had been a largely triumphant decade, at critical mass. In the span of a few months, Iommi had lost both his incredibly charismatic frontman and founding bassist and was now a man without much of a band. Ward, though still onboard, was dealing with substance addictions. Meanwhile, Warner Bros. was champing at the bit for a new record—slated as Black Sabbath's celebratory "30th Anniversary" album, it was also supposed to be their final effort under contract to the label and Iommi was coming up empty handed.

And so the guitarist turned in desperation to his new singer, composing with Dio the bulk of what would become the *Heaven and Hell* album. Though their partnership was untested, it proved fertile. Dio not only had a voice more dynamic and authoritative than Osbourne's, but he also ably filled the songwriting hole created by Butler's absence. Where Butler had always been Black Sabbath's chief lyricist, composing the bulk of the words that Ozzy ultimately delivered as his own, Dio wrote his own lines, a factor that contributed to his dismissal from Rainbow but was now crucial to his new band. He was also a capable bassist—"You can't call yourself a musician if all you do is write poetry," he says defiantly and so could chug along in Butler's place while Iommi worked up riffs. "Ronnie opened me up to a whole new way of writing," says Iommi. "And what resulted was all these different types of songs that sounded nothing like what Sabbath had done in the past."

## THE GUITAR INSTITUTE OF TECHNOLOGY

WWW.MI.EDU  
1-800-255-7529



"I've got a bunch of world tours under my belt, a record deal, endorsements, the whole nine yards. And I can pinpoint the time in my life that prepared me and my playing for it all - it was my year at GIT."

**- DAVE WEINER**  
GIT GRAD, SOLO ARTIST, STEVE VAI  
WWW.DAVEWEINER.COM

CHECK OUT DAVE'S DEBUT CD  
"SHOVE THE SUN ASIDE" OUT  
ON FAVORED NATIONS ENTERTAINMENT

**Open House Experience!**  
Saturday, April 21<sup>st</sup> 2007 10:45 am  
For reservation, call 1-800-255-7529

**Check out our one week summer program in June:**  
<http://www.mi.edu/summershot.html>



PHOTO BY JEREMY STOCKTON



# A NEW TOOL for CREATIVE MASTERY

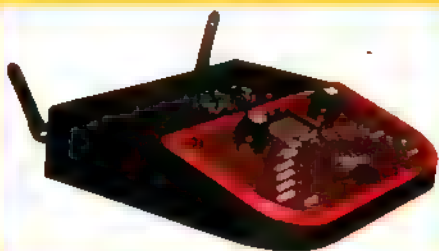
# WAG™

## Wireless Control of Effects

- Ring and Base Unit allow you to control your effects in ways your feet never could.
- Natural extension of your existing techniques.
- Effects integrate into your sound allowing for rich rhythms without non-stop pedal tap dancing.
- Rich set of interfaces.
- Customizable sensitivity, response curves, dynamic triggers, etc.
- Get started right out of the box.
- Plenty of advanced features.
- Strum to trigger a clean rhythm, and bite down during a solo to kick in Overdrive.
- Pinch harmonics can instantly trigger more gain.
- Squeeze off note swells or Wag your Wah.
- Modulate an effect in the middle of a string bend.
- Change amp channels and effects note-by-note, over a hammer-on, during pull-offs, or while finger tapping.

See it... Hear it...

[www.xpresense.com](http://www.xpresense.com)



WAG Base Unit



WAG Ring

\* Leather pants not included.

# XPRESENSE

WAG is a trademark of Xpresense™ LLC, Virginia, USA.  
©2006 Xpresense LLC.

Another significant figure during this time was Geoff Nicholls, a British musician who had of late been employed as Black Sabbath's touring keyboardist. An accomplished guitarist and bassist as well, Nicholls laid the foundation for "Heaven and Hell," the song that would become the album's title track and centerpiece, lifting its bass figure from a tune recorded by his former band, Quartz. Iommi even considered bringing Nicholls on as a second guitarist. While the idea of dueling Sabbath six-strings seems, if oddly compelling, ultimately sacrilegious, he asserts that, in those uncertain days, every option was on the table. "Geoff and I did try out the two-guitar thing in rehearsal a few times," says Iommi, "but it just felt weird. Although I will say it

certainly was nice and loud."

Nicholls was also considered as a replacement for Butler (as was ex-Rainbow bassist Craig Gruber and, briefly, Dio himself), but that concern sorted itself out when Geezer returned to the fold before the group entered the recording studio. "I had kept in contact with Tony during the time I was back home in England," he says. "So as soon as I felt that I had my life under control, I was happy to come back to the band."

Butler's arrival also helped settle the question of what they would call themselves. Confronted (much as they are today) with the absence of their most recognizable member, the band had considered changing its name, in the hope of having the new

material with Dio judged independent of their Ozzy era work. "It was discussed for a time," confirms Butler, "though in the end the name change didn't seem necessary. Plus, Warner Bros. would have never taken that risk. They basically said, 'If you want us to put the album out, it's gotta say Black Sabbath on it.'"

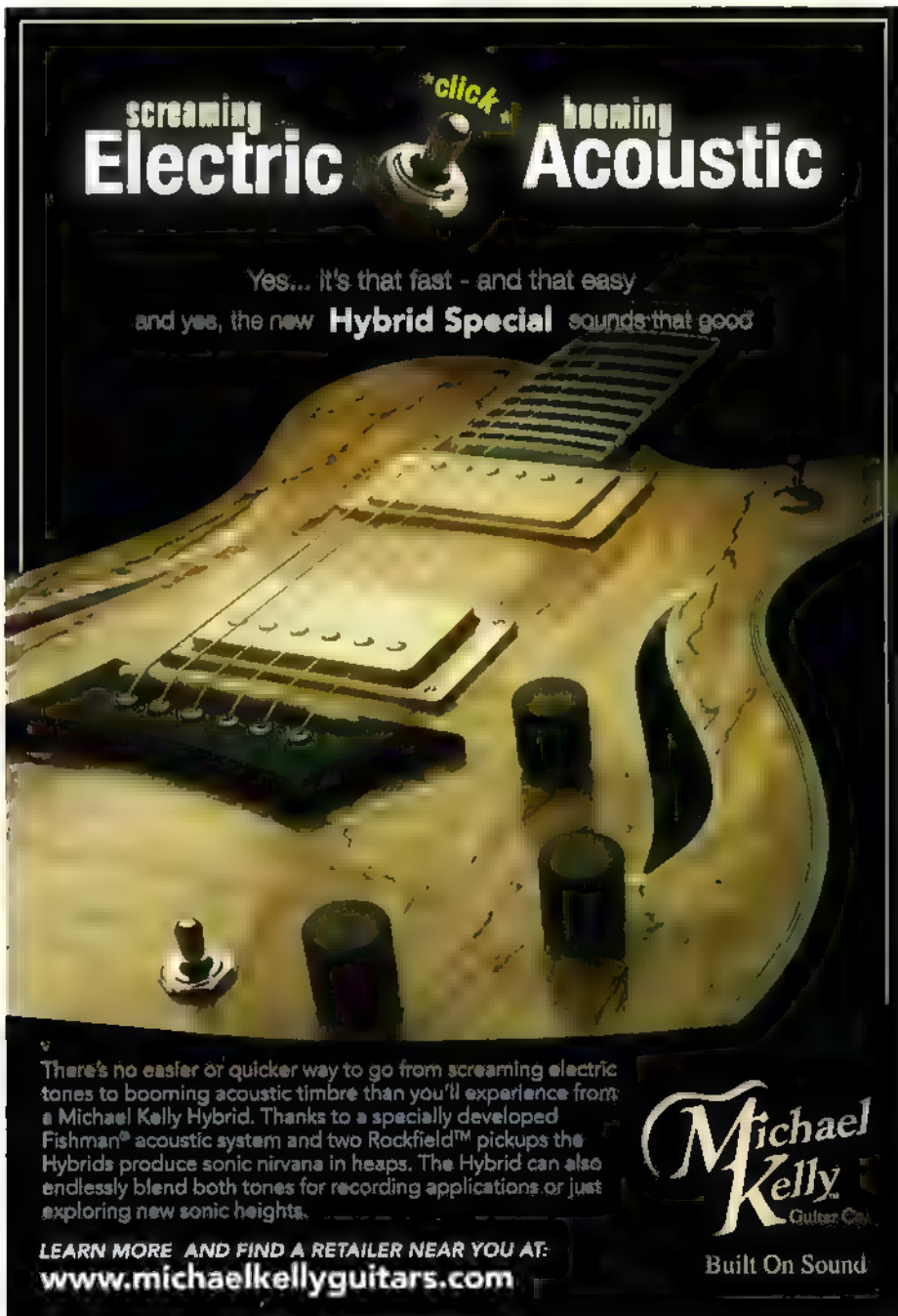
Which was, by all means, a better name than "Black Rainbow," an epithet that had on occasion been used in the press and whose origins could allegedly be traced back to Ozzy Osbourne. (A few years later, in a particularly low blow, Osbourne, perhaps acutely aware of Sabbath's achievements without him, incorporated into the stage show for his *Diary of a Madman* tour a mid-gut roadie he dubbed "Ronnie.")

And so with three original members onboard and incredibly strong material like "Children of the Sea," "Die Young" and the title cut ready to record, the band still known as Black Sabbath entered Criteria Recording Studios in Miami, Florida, in late 1979 to begin tracking *Heaven and Hell*. While their past few efforts had been self-produced, a factor that perhaps contributed to the albums being far from spectacular-sounding affairs, the band this time enlisted the services of Martin Birch, a much-in-demand producer who had worked with such hard rock heavyweights as Blue Oyster Cult, Whitesnake and Dio's former associates, Rainbow.

"I contacted Martin and told him what I was up to," says Dio, "and he was like, 'Black Sabbath? Because he felt the same as everyone did at the time—Those guys? They're trouble.' But I said, 'Trust me. We've got something special going on. You'll love the songs. You'll love the guys. They'll love you.'"

The hiring of a first-rate producer was not the only change in place for the recording of *Heaven and Hell*. In a bid to further redefine Black Sabbath for the new decade, Tony Iommi, a longtime proponent of Laney amplifiers, chose to record exclusively with Marshall heads during the sessions. Iommi, who had used the company's amps intermittently throughout Sabbath's career, was perhaps at the time enamored with the slew of young Marshall-abusing guitarists (among them Eddie Van Halen, whose namesake band had opened for Sabbath on the *Never Say Die!* tour) that were redefining hard rock and heavy metal in the late Seventies. For *Heaven and Hell*, the Sabbath guitarist utilized a Marshall 1959 model 100-watt head as well as a JMI, both of which he had modified for increased gain and treble response.

Iommi's main guitars for the sessions were two custom SG-style models, which he refers to as "J.B. and Jaydee," that had been built for him by, respectively, luthiers John Birch and John Diggins. Each featured a 24-fret neck and custom pickups, as well as Iommi's trademark cross fretboard inlays. "Back in the mid Seventies, I had approached different manufacturers about building me a 24-fret guitar, and they all said it couldn't be done, that it wouldn't be harmonically correct," says Iommi. "But these guys, clever dicks that they were, were able to do what I asked." Additionally, Iommi also had a



screaming  
**Electric** \*click\* booming  
**Acoustic**

Yes... It's that fast - and that easy  
and yes, the new **Hybrid Special** sounds that good

There's no easier or quicker way to go from screaming electric tones to booming acoustic timbre than you'll experience from a Michael Kelly Hybrid. Thanks to a specially developed Fishman® acoustic system and two Rockfield™ pickups the Hybrids produce sonic nirvana in heaps. The Hybrid can also endlessly blend both tones for recording applications or just exploring new sonic heights.

LEARN MORE AND FIND A RETAILER NEAR YOU AT:  
[www.michaelkellyguitars.com](http://www.michaelkellyguitars.com)

**Michael Kelly**  
Guitar Co.

Built On Sound





Powered By:

ROCKSTAR  
ENERGY DRINK

**Providing Unsigned Bands The Opportunity  
To Play Live on the Largest  
Music Festivals on The Planet!**

**Sign up today at:**

**WWW.BATTLEOFTHEBANDS.COM**

**The 2007 Rockstar Taste of Chaos Lineup**

**Featuring: Saosin, 30 Seconds To Mars & The Used!**

**Play Live on the Main Stage of the Winter's Largest Lifestyle Music Festival**

**ERNEBALL MUSICMAN purevolume.com**

**CHAOS**  
MOBILE

**Guitar  
Center**

second Diggins model (he often refers to the original as the "Old Boy") with a V-shaped headstock. "I used those three guitars and ran them through the Marshalls," he says. "Then I added a little bit of chorus and also used my old standby, the Tycobrahe wah, and that was my sound for *Heaven and Hell*."

The band wrapped up at Criteria just prior to Christmas and subsequently headed to London to mix the tracks. Though the recording process had gone off without a hitch, it was during the mixing stage that Martin Birch's belief that Sabbath were "trouble" would be validated. To the producer, the band—and in particular drummer Bill Ward—showed itself to be dangerously combustible. "Bill and I used to have this little 'party piece' we'd do, where

I'd light him on fire," says Iommi.

"So one day in the studio in London I thought it'd be fun to freak out Martin, and I asked Bill if I could light him up. Bill said, 'Uh, not just yet, I'm a bit busy at the moment.' I looked over at Martin, and he had this look on his face like, 'What the hell is going on?' About two hours later Bill came back and said, 'Okay, I'm going home now. Do you want to set fire to me or what?' So I poured all this bloody alcohol over him, lit it, and Bill went up like a bomb. Martin nearly had a fit!"

But the prank had gone wrong, and Ward wound up in the hospital. "I thought I'd killed him," says Iommi. Fortunately, the drummer recovered in time to join the band, now exiled for tax reasons to France, for one

final recording session at Studio Ferber in Paris. Following the Criteria sessions, the group felt the album still needed a strong leadoff track. They captured it in Paris, recording the song that would open both the album and the set for the 1980 tour: "Neon Knights." It would prove to be one of the fiercest tunes in Sabbath's catalog.

"We hadn't really done too much uptempo stuff with Ozzy," says Iommi, "but it was something that really appealed to Ronnie, and also something that he was very good at. A song like 'Neon Knights' could have only come together at that time."

"We knew we needed a fast one to introduce the band," says Dio. "So we just laid that song out. It's simple, and it does exactly what it's designed to do. The riff hits you right out of the box."

Released in April 1980, *Heaven and Hell*—led by the rampaging "Neon Knights" and centered around the epic tracks "Children of the Sea," "Die Young" and the title cut—reestablished Black Sabbath as heavy metal alpha males on par with the top artists of the day, like Judas Priest and AC/DC. The record's focused attack, coupled with Birch's modern-sounding production, endeared the band to younger fans of NWOBHM acts like Def Leppard and the Birch-helmed Iron Maiden. "I knew we had a great album," says Dio.

"And it was nice to see it so well received. You can never tell how the public will react. But as a band we were all on the same page. We believed in the songs we were writing, and had this feeling of, 'Fuck you, this is going to happen.' No matter what obstacles we faced, we were not going to be stopped from doing that record. We had the right group of people, we had the right songs and it was the right time. And it worked."

*Heaven and Hell* would prove to be both a critical and commercial highpoint for the Dio-led Black Sabbath. The album eventually went Platinum—the only non-Ozzy release to date to reach that benchmark—and Warner Bros., which hadn't shown much faith in, or much support for, the band during its recording, extended Sabbath's contract well into the Eighties. The band then embarked on a massive world tour in support of *Heaven and Hell*, which included appearances at major festivals like California's Day on the Green and a highly anticipated coheadlining jaunt with Blue Oyster Cult (Sabbath were at this point being guided by legendary BOC manager Sandy Pearlman), dubbed the Black & Blue tour.

But by the summer, signs of strain were already beginning to show themselves within the group. In August, Bill Ward, suffering from substance addiction and in poor health, exited the band following a gig in Indiana. "He was in a bad way with drink and drugs," says Butler, "and he just couldn't keep it together. One day we looked up and Bill was just gone." He was quickly replaced by Vinny Appice, who had previously toured with Rick Derringer and released an album with his own band, Axis. But not long after the Black & Blue tour recommenced, disaster struck again during a performance in Milwaukee, when a flying projectile hit Butler. It knocked out the bassist and sparked an all-out riot at the venue. But-

# RENAISSANCE

OVER 40 NEW MODELS  
THAT SHAPE THE FUTURE WITH THEIR HERITAGE

With what just might be the single largest introduction in history by an established guitar manufacturer, B.C. Rich is debuting over 40 new models; all with the same inventive and creative spirit that has defined B.C. Rich since 1969.

**B.C. Rich**  
GUITARS



**Exotic Classic Mockingbird**  
Winner of Guitar World's  
Platinum Award

Check out all of B.C. Rich's exciting  
new axes at our all new website!  
[WWW.BCRICH.COM](http://WWW.BCRICH.COM)



# burn

No other guitar or bass

on the planet lets you

burn through the mix

like a Rickenbacker.

Play one and you'll know

# RIC

Rickenbacker

RICKENBACKER, INC.  
3898 S. Main Street

PO BOX 100000

© 1998 Rickenbacker, Inc.

ler was sent to the hospital, and following his recovery, Sabbath completed the tour. They followed it with quick runs through Japan (where Iommi was laid out with food poisoning), Australia and the U.K.

By the time Black Sabbath entered the studio in early 1981 to begin recording *Mob Rules*, with Birch again at the controls, they were all a bit worse for the wear. By some accounts, Dio, no longer the new guy and emboldened by the success of *Heaven and Hell*, took on a more authoritative role during the sessions. While his position was well earned, it made for a tense situation. Still, the resulting album—which boasted strong cuts like “Turn Up the Night,” “The Sign of the Southern Cross” and the title track—was a solid effort, even if it

arguably followed a bit too close to the *Heaven and Hell* blueprint.

The band hit the road in support of *Mob Rules* in November 1981. The tour, which took them all the way through the summer of 1982, was another success, and three shows—in San Antonio, Dallas and Seattle—were recorded for the disc *Live Evil*. But by the time it was issued, in January 1983, Ronnie James Dio and Vinny Appice were out of Black Sabbath.

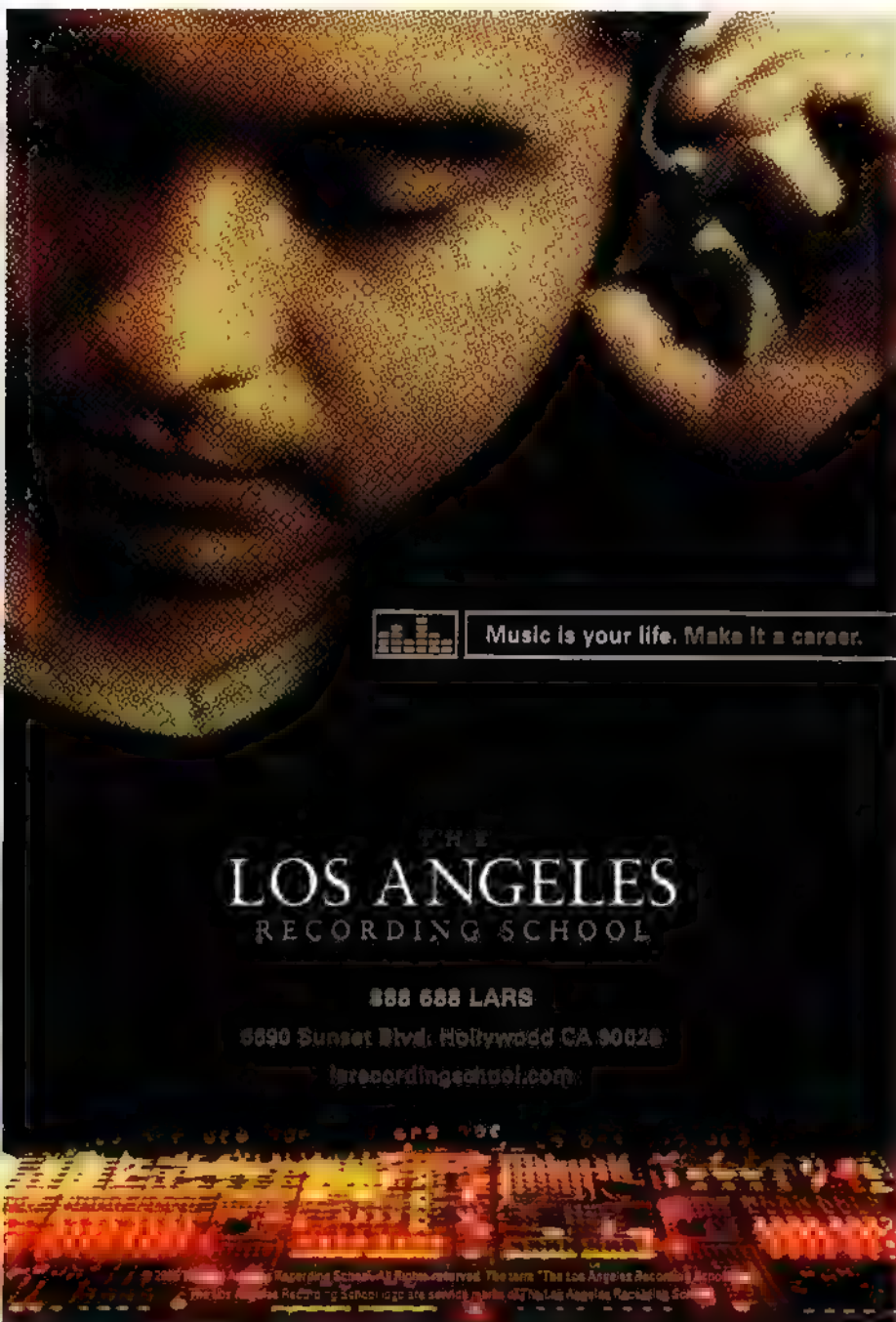
Prior to the album's release, reports had begun to surface in the British press that Iommi and Butler had suspected their band mates of tampering with the unmixed live tracks. “There were all these tales being told that Vinny and I were sneaking into the studio to raise the drums and vocals, and for some

reason, Tony and Geezer chose to believe what they were hearing,” says Dio. “What happened was, we would arrive at the studio, and the other two guys wouldn’t show up. This went on for a couple days, until finally we got tired of sitting around and decided that maybe we should listen to some of the stuff. And we probably said things like, ‘What would it sound like if the drums were raised a bit over here?’ But we weren’t mixing; we were waiting.”

“Things were just screwed up at that point,” says Iommi. “No one was communicating, and Geezer and I were just going by what the studio engineer was telling us. Everything got blown out of proportion and just escalated beyond control.”

When it was over, Black Sabbath had split in half. Dio and Appice were handed their walking papers, and the singer wasted no time in getting together a new group (that included Appice) under his own surname. “The truth is, the handwriting was on the wall at that point anyway,” says Dio. “We had done some great things together, but the band had fallen apart. There was no need to try to continue on.”

Nearly a decade passed before Dio played with Black Sabbath again. In 1991, he and Appice reunited with Iommi and Butler for the following year's well-received *Dehumanizer* album and tour. But problems arose when Dio balked at the band's announcement that, for the final two shows of the jaunt, in Costa Mesa, California, they would be the support act for none other than Ozzy Osbourne. “I said, ‘No, I won’t do that,’” says Dio. “I thought it was a blow to our



Music is your life. Make it a career.


THE  
**LOS ANGELES**  
RECORDING SCHOOL

888 688 LARS

5590 Sunset Blvd. Hollywood CA 90028

[therecordingschool.com](http://therecordingschool.com)

© 2005 The Los Angeles Recording School. All Rights Reserved. The name "The Los Angeles Recording School" and the Los Angeles Recording School logo are service marks of The Los Angeles Recording School.



Introducing...  
TIM BURTON'S  
**THE NIGHTMARE BEFORE CHRISTMAS**  
Collectible Guitar Picks

[myspace.com/batpicksusa](http://myspace.com/batpicksusa)

**HOT PICKS**  
GUITAR PICKS



# ALEXI LAIHO

**THE HANDMADE STRING.™ IN GOOD HANDS.**

**Final Latin from Election of Robert** 1000-1001

**Thursdays 1001** 1001-1002

**Thursdays 1002** 1002-1003

**Thursdays 1003** 1003-1004

**Thursdays 1004** 1004-1005

**Thursdays 1005** 1005-1006

**Thursdays 1006** 1006-1007

**Thursdays 1007** 1007-1008

**Thursdays 1008** 1008-1009

**Thursdays 1009** 1009-1010

**Thursdays 1010** 1010-1011

**Thursdays 1011** 1011-1012

**Thursdays 1012** 1012-1013

**Thursdays 1013** 1013-1014

**Thursdays 1014** 1014-1015

**Thursdays 1015** 1015-1016

**Thursdays 1016** 1016-1017

**Thursdays 1017** 1017-1018

**Thursdays 1018** 1018-1019

**Thursdays 1019** 1019-1020

**Thursdays 1020** 1020-1021

**Thursdays 1021** 1021-1022

**Thursdays 1022** 1022-1023

**Thursdays 1023** 1023-1024

**Thursdays 1024** 1024-1025

**Thursdays 1025** 1025-1026

**Thursdays 1026** 1026-1027

**Thursdays 1027** 1027-1028

**Thursdays 1028** 1028-1029

**Thursdays 1029** 1029-1030

**Thursdays 1030** 1030-1031

**Thursdays 1031** 1031-1032

**Thursdays 1032** 1032-1033

**Thursdays 1033** 1033-1034

**Thursdays 1034** 1034-1035

**Thursdays 1035** 1035-1036

**Thursdays 1036** 1036-1037

**Thursdays 1037** 1037-1038

**Thursdays 1038** 1038-1039

**Thursdays 1039** 1039-1040

**Thursdays 1040** 1040-1041

**Thursdays 1041** 1041-1042

**Thursdays 1042** 1042-1043

**Thursdays 1043** 1043-1044

**Thursdays 1044** 1044-1045

**Thursdays 1045** 1045-1046

**Thursdays 1046** 1046-1047

**Thursdays 1047** 1047-1048

**Thursdays 1048** 1048-1049

**Thursdays 1049** 1049-1050

**Thursdays 1050** 1050-1051

**Thursdays 1051** 1051-1052

**Thursdays 1052** 1052-1053

**Thursdays 1053** 1053-1054

**Thursdays 1054** 1054-1055

**Thursdays 1055** 1055-1056

**Thursdays 1056** 1056-1057

**Thursdays 1057** 1057-1058

**Thursdays 1058** 1058-1059

**Thursdays 1059** 1059-1060

**Thursdays 1060** 1060-1061

**Thursdays 1061** 1061-1062

**Thursdays 1062** 1062-1063

**Thursdays 1063** 1063-1064

**Thursdays 1064** 1064-1065

**Thursdays 1065** 1065-1066

**Thursdays 1066** 1066-1067

**Thursdays 1067** 1067-1068

**Thursdays 1068** 1068-1069

**Thursdays 1069** 1069-1070

**Thursdays 1070** 1070-1071

**Thursdays 1071** 1071-1072

**Thursdays 1072** 1072-1073

**Thursdays 1073** 1073-1074

**Thursdays 1074** 1074-1075

**Thursdays 1075** 1075-1076

**Thursdays 1076** 1076-1077

**Thursdays 1077** 1077-1078

**Thursdays 1078** 1078-1079

**Thursdays 1079** 1079-1080

**Thursdays 1080** 1080-1081

**Thursdays 1081** 1081-1082

**Thursdays 1082** 1082-1083

**Thursdays 1083** 1083-1084

**Thursdays 1084** 1084-1085

**Thursdays 1085** 1085-1086

**Thursdays 1086** 1086-1087

**Thursdays 1087** 1087-1088

**Thursdays 1088** 1088-1089

**Thursdays 1089** 1089-1090

**Thursdays 1090** 1090-1091

**Thursdays 1091** 1091-1092

**Thursdays 1092** 1092-1093

**Thursdays 1093** 1093-1094

**Thursdays 1094** 1094-1095

**Thursdays 1095** 1095-1096

**Thursdays 1096** 1096-1097

**Thursdays 1097** 1097-1098

**Thursdays 1098** 1098-1099

**Thursdays 1099** 1099-1100

**Thursdays 1100** 1100-1101

**Thursdays 1101** 1101-1102

**Thursdays 1102** 1102-1103

**Thursdays 1103** 1103-1104

**Thursdays 1104** 1104-1105

**Thursdays 1105** 1105-1106

**Thursdays 1106** 1106-1107

**Thursdays 1107** 1107-1108



pride. But, you know, I guess other things, like money, were worth more than pride."

As the *Dehumanizer* tour soldiered across the U.S. through the summer and fall and the Costa Mesa dates drew near, Dio was again approached with the plan. "About two weeks before the gigs, the other guys came to me and said, 'You're really going to do it, aren't you?' And again I said, 'No, I'm not.' I was positive that this whole thing was going to end with the announcement that they were going to reform Black Sabbath with Ozzy. And, well, what do you know, that's exactly what happened! So I wanted no part of it." Dio's final performance as Black Sabbath's singer took place in Oakland on November 13, 1992, one night before the first of the two

Costa Mesa gigs. "That was it," he says. "I didn't even see the other guys afterwards. They just got on a bus and left. It was a bit hurtful, but I don't know. I guess I should have been prepared for it. Things had ended badly once before."

Black Sabbath recruited Judas Priest frontman and fellow Birmingham native Rob Halford for the final two shows, and as Dio had suspected, on the second night joined with Ozzy to perform a four-song set. Though there was talk of a full-scale reunion with Osbourne, nothing would happen for another five years, when he, Iommi and Butler got together, along with ex-Faith No More drummer Mike Bordin, for the 1997 Ozzfest.

A decade later, Iommi and Butler are

once again back with Dio and Appice, though this time with a new name and, just as significantly, a better understanding of the expectations surrounding the band. "We're all just treating this as a project: an album and a tour, and that's it," says Dio. "And I think if we look at it that way, it won't feel so loaded, and we'll all be much better off down the line. There won't be any hurt feelings, there won't be any arguments, and, you know, maybe it won't be another 12 years before we talk to each other again."

As for any post-Heaven and Hell plans, Dio, for his part, is eager to get back to work with his solo band. "I love the guys that I play with, and I have no plans to give that up for anything."

And then there's that written statement from Osbourne proclaiming that the original Black Sabbath will once again tour and record. While Iommi is decidedly tight-lipped about the future, acknowledging only that "those options will definitely be explored at some point," Butler is a bit more forthcoming. "We do have a bunch of songs that we wrote with Ozzy in 2001 that we have to go back and listen to," he says. "And I'm sure that if Tony and Ozzy got together to work on some music, much in the same way Tony and Ronnie recently did, they could come up with a lot of great material. So, really, who knows what could happen?"

"But that's all in the future. For now, at least, I can say for sure that this year looks to be an incredible one." ♦

**DREAMERS WANTED.**

**SCHOOL OF RECORDING ARTS**

800.226.7625 3300 University Boulevard • Winter Park, FL 32782

Financial aid available to those who qualify • Career development assistance • Accredited School ACCSC

**FULL SAIL**  
Real World Education

ONE OF THE FIVE BEST MUSIC PROGRAMS IN THE COUNTRY

Rating: *Rolling Stone Magazine*

[fullsail.com](http://fullsail.com)

© 2005 Full Sail Inc. All Rights Reserved.

Years of research and long tedious fueled hours of development have resulted in one really messy workbench, bouts of indigestion and some kick ass pickups.

**Rockfield PICKUPS**

GET TO KNOW ROCKFIELD:

[www.rockfieldpickups.com](http://www.rockfieldpickups.com)



# V3



CELESTION

The V3 has the ability to sound like many different high end amps in one unit. The smart loops make it so easy for me to incorporate my favorite studio effects into the live show.\*

Devin Bronson  
Guitarist - Avril Lavigne

## CARVIN

V3 3 CHANNEL ALL-TUBE AMP

CARVIN.COM/V3 DIRECT SALES 800-854-2235 • FREE CATALOG • Made in U.S.A. • FREE DVD "CARVIN, 60 YEARS IN THE MAKING"



been exceedingly thin, had at one point in 2003 withered away to nearly 90 pounds. He endured an eight-month layoff in 2005 after undergoing surgery on his left wrist for carpal tunnel, and for a time it appeared that the man they call "Johnny Guitar" would never play again. On top of it all, he was battling hip problems, which to this day require him to perform seated. (In 2000, Winter fell at home and broke his hip, resulting in the cancellation of a fall tour.)

Between the substance abuse and the myriad physical problems—as well as a messy lawsuit stemming from a series of German shows that were cancelled in bizarre, abrupt

fashion in the summer of 2003—Winter had earned a reputation among club owners and booking agents as being less than reliable. He'd simply missed too many dates, and the ones that he did manage to perform weren't exactly memorable. His skills, including the fiery guitar chops that had once dazzled none other than the great Jimi Hendrix, had eroded. Scariest of all, Winter was genuinely oblivious to the fact that he had a problem.

"We were driving together in upstate New York in the middle of 2004, just when he was starting to snap out of this funk," Nelson recalls. "And out of the blue, Johnny said to me, 'Paul, was I that bad?' I said, 'Johnny, you mean you don't remember?' And he said no, he didn't remember. I said, 'You're kidding me,

right? Johnny, you were bad. *Beyond* bad.'"

The outlook for Winter has changed—and for the better. "He's aware of everything now," Nelson says. "He knows he's getting better. He can feel it, hear it and sense it. Now that the Teddy regime is over, people aren't afraid to speak their minds and tell him the truth about things. When Teddy was still around, it was considered a big risk to talk straight with Johnny. It would mean instant termination."

Now, it's Nelson's job to rebuild the organization and achieve what just three years ago seemed to be a wildly daunting task: secure Johnny Winter's financial future, as well as his musical legacy. The former should be a legitimate possibility, pending a successful resolution with Slaters' estate and Winter's continued ability to tour; the latter, with a little luck, should eventually culminate with an induction ceremony at the Rock and Roll Hall of Fame in Cleveland, Ohio. In Nelson's mind, when Winter achieves that honor, the legendary guitarist's career journey, which began in the southeastern Texas town of Beaumont (not far from the Louisiana state line), will finally be complete.

Thanks to a steady, healthy diet and physical regimen—and a few tacos and milkshakes along the way—Winter is now up to 140 pounds and looking better than he has in years. In 2006, Winter played roughly 120 shows, and Nelson expects his touring schedule to grow increasingly ambitious through 2007 and beyond. "He lives for the road," Nelson says, "and he lives the life of the ultimate night person. It's not an albino thing; it has nothing to do with the light, although a lot of people think that. He just really enjoys his sleep. He sleeps longer than anybody I know. He'll go to bed at 2 A.M., and then he won't wake up until 4 P.M. the next afternoon. Then he gets up and he's listening to music. He is the ultimate touring musician."

Nelson also notices other, more subtle changes: Winter is increasingly talkative and generally more aware and involved these days—the emergence from his long, confusing haze continues. And Winter tells Nelson that he's tired of performing in a chair and would like to stand again, something he hasn't done in years. His musical skills are rebounding as well. He can again summon the magic from his vintage Gibson Firebird that transformed Bob Dylan's "Highway 61" into a slide-guitar tour de force, and the throaty growl that punctuated many of his classic Seventies recordings has resurfaced.

"The guitar riffs were always there," Nelson says. "They just were slowed down a bit because of the condition he was in. And now they're in synch, and he's improvising. He's returning to his old way of playing, where the songs were a format for his soloing and improvisation. Ideas are flowing out of him, his phrasing is in place, the singing, everything."

But be advised. This is not a comeback. "It's not a comeback," Winter says with a hint of defiance, "because I never went anywhere."

Nelson avoids the c-word, but he likes to refer to Winter as "bulletproof." Winter doesn't seem to like that word, either. "I've been real lucky," he says. "And now I want to play as long as I live. I wouldn't know what to do if I wasn't playing." ■

# IT AIN'T THE FEET, IT'S THE MOTION.

**MOTION CONTROL.** The FIRST real innovation in guitar expression since the wah-wah pedal. Advanced effects control combining a hand/body motion sensor with our exclusive Wah Filters and Phaser/Flanger effects consoles.



**HOT HAND**

**SEE IT. HEAR IT. BUY IT.**  
**WWW.SOURCEAUDIO.NET**



Hot Hand® Wah Filter



Hot Hand® Phaser/Flanger





# ¡Grande Es Mas Mejor!



EDITORS'  
**GuitarPlayer**  
PICK

Introducing the Boosta Grande™, a clean boost pedal that delivers up to 20dB of transparent gain with a True-Hardwire Bypass; best of all it won't tweak your tone. Ole! "Grande Es Mas Mejor" (Bigger Is Better) indeed!

**BBE**  
Sound Inc.  
[www.bbesound.com](http://www.bbesound.com)

each guitar have a serial number on it. That's because they need to determine that the same guitars are leaving when we return them to the U.S. We affixed random numbers 1 through 29 on each guitar using a special paper label on the bottom of the guitar.

Jimmy went through about 10 guitars before he found one that he thought was especially nice and set it aside. He tried another three or four before he found another one he liked, then he tried another five or so guitars before I handed him another one that he *really* liked. He just strummed one chord on it and said, "That's it! This is my number one right there. I'll have that one." I

said, "You could tell that quickly? I'll just set it aside so you can go through the rest." He said that he didn't need to; that guitar was the one. I was floored. I know that Jimmy can be very sensitive and intuitive when it comes to guitars, but I didn't know he was that intuitive.

Now we had three guitars sitting aside on stands for Jimmy. When he got to the end, we asked if he wanted to compare the three and he said, "Oh no. That's the one right there." And he pointed to it. I had his tech Sam put it in a case so Jimmy could take it home with him. Jimmy signed the certificate and marked it as being number one. As Sam was getting ready to put it in its case, I told him that he should peel off the bogus serial number label.

He started to peel it off then stopped immediately. He said, "That's weird. The guitar that Jimmy chose is number one." I said, "Of course it is. Every guitar that Jimmy chooses for himself is number one." He said, "No, this guitar is literally number one. That's the number on the sticker!"

Jimmy heard this, and he said, "Hang on! You mean that out of all those guitars the one I chose is actually number one? That's fantastic! It's a bit of rock and roll history there." It was totally a coincidence, but there was an aura in the room that day. It was a priceless moment that added to the day's mystique.

**GW** Gibson has now completed two major signature guitars with Page, and it sounds like more are on the way. Most companies are lucky if they can do one guitar with an artist.

**FOLEY** Jimmy loves this project, and it has nothing to do with money. He's proud of the standards that we've set. The guitars that we've done with him have become the godfather of all of these artist replica models that many other guitar companies are doing these days. He set the standard for it. The first run of Jimmy Page Signature Les Pauls has already increased significantly in value. While the double-neck's appeal may seem somewhat more limited, these guitars will increase in value without question. People are already jockeying in position to get one, myself included, but even Gibson employees have to wait in line behind the customers. ♦

**EXTREME METAL**  
RETURNS ON A NEW DVD!

**MEGADETH**

**THAT ONE NIGHT**  
LIVE IN BUENOS AIRES

This full-length concert  
was filmed live  
at Obras Stadium,  
Buenos Aires, Argentina,  
on October 9th  
2005!

**18 BLISTERING TRACKS!**

Available at **BEST BUY** and **fye**

[www.megadeth.com](http://www.megadeth.com)

DISTRIBUTED EXCLUSIVELY BY **image ENTERTAINMENT** [www.image-entertainment.com](http://www.image-entertainment.com)

Program Content: © 2007 Lammert, Inc.  
© 2007 Image Entertainment, Inc.

**ALLPARTS**  
America's Premier Guitar & Bass Parts Supplier

**Delta Series**  
by **GOTOH**  
1:21 ratio

AVAILABLE IN A VARIETY OF FINISHES & STYLES

Send \$4 US for COLOR CATALOG 13027 Brittmore Park Drive Houston Texas 77041



# Silver Heat

## STRINGS BY DEAN MARKLEY

Feeling sweet feeling, drops from my fingers.  
The original formula to give you a taste of  
what the man's fingers touched. Play it  
ninety miles an hour or fall for a million days.  
Just a little voodoo to help you burn  
the midnight lamp.

"Maybe now you can't hear them,  
but you will if you just take hold of my hand."

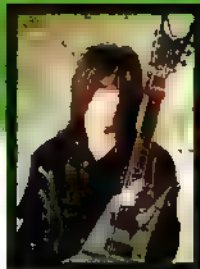
James Marshall Hendrix (1942-1970)



# Dean Markley

800.800.1008 • [www.DeanMarkley.com](http://www.DeanMarkley.com)

© 2007 Dean Markley Corporation  
Authentic Hendrix, LLC



# THEME AND VARIATIONS

## Phrasing arpeggios over a chord progression



One of my favorite things to do is take a classically flavored chord progression, like the one shown in **FIGURE 1**, and use it in a rock guitar context. This particular progression is based

for the most part on what is known as the *cycle of fourths*, in that the root note of each of the first five chords is the interval of a fourth above the previous root note. The first chord, Gm, is the *tonic* or "home" chord that defines the key. The five chords that follow are all built from the notes of the G natural minor scale (G A B♭ C D E♭ F), and the final chord, D7, is derived from G harmonic minor (G A B♭ C D E♭ F♯).

A musically effective way to play over a progression like this is to string together a sequence of arpeggios that clearly outlines the chord changes. The danger with this methodical approach, however, is that by beginning each arpeggio on its root note and playing it straight up and down, you can sound too predictable and, ultimately, not very melodic. But as I will demonstrate, you can use arpeggios to outline a chord progression in ways that sound more musical and inventive.

In **FIGURE 2**, I've put together a phrasing scheme with a series of arpeggios that navigate the chord progression in a way that varies the direction, or *contour*, of the line. I also begin each arpeggio on a chord tone other than the root note, which creates a *harmonious counterpoint* when heard together with the root note, played by a bass or other instrument. Notice how I establish a "thematic phrasing structure" over the two chords in bar 1 that is then applied and adapted to both pairs of chords in bars 2 and 3. In bar 4, I end the phrase with a more scalar line based on the D Phrygian-dominant mode (D E♭ F♯ G A B♭ C), which is the fifth mode of G harmonic minor.

There are times, however, such as when you're playing a capella (unaccompanied), when it just feels better to sweep through each arpeggio in a more straight-ahead, rhythmically uniform fashion, as demonstrated by the "virtuoso-style" runs in **FIGURES 3 and 4**.

FIGURE 1



FIGURE 2

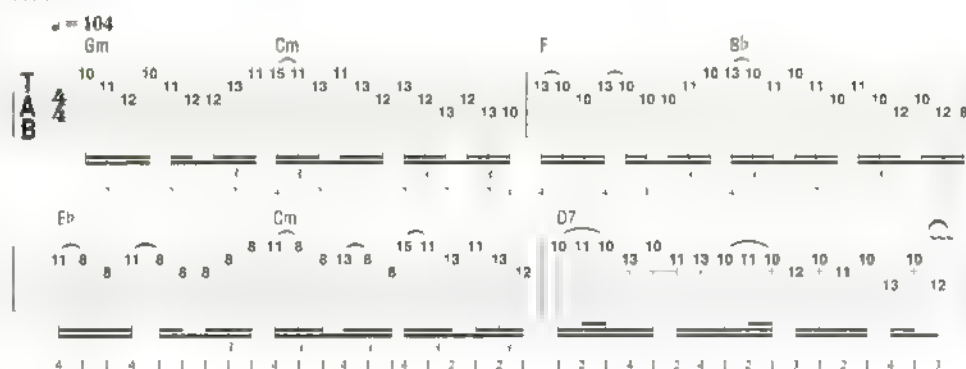


FIGURE 3

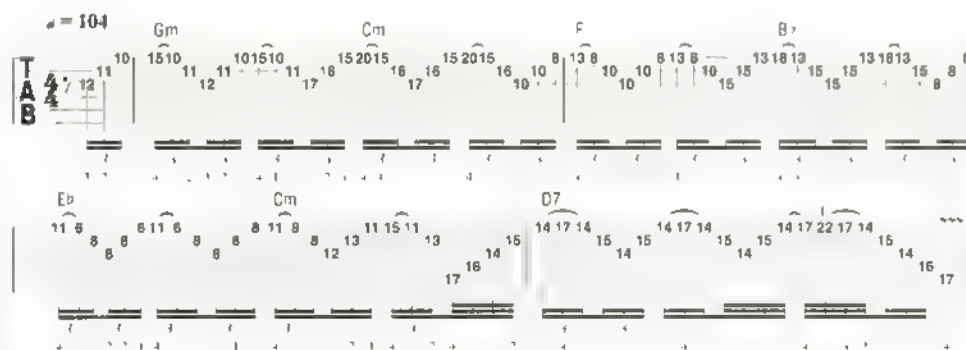
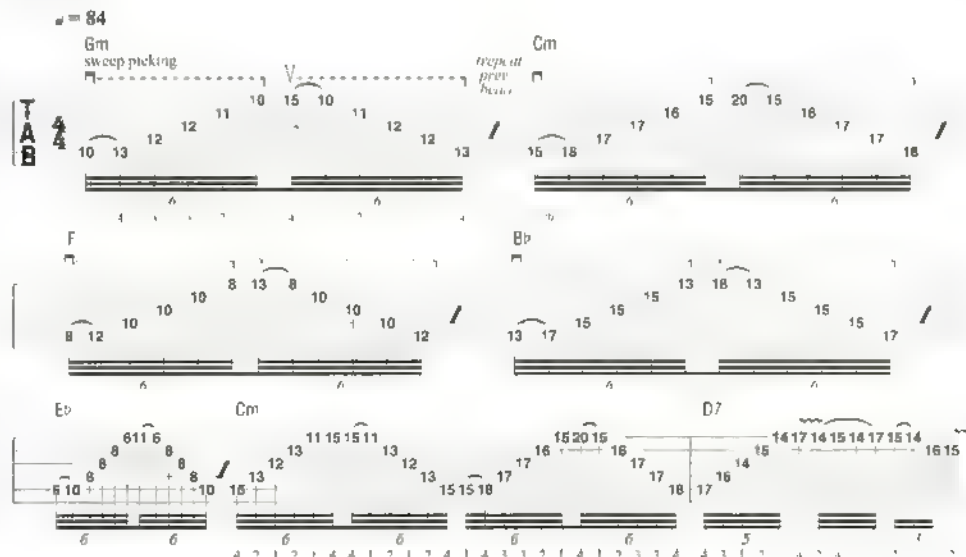


FIGURE 4







**DOUG MARKS'**  
**Metal Method**  
 SINCE 1982  
**ROCK GUITAR LESSONS ON DVD**  
**The BEST just got BETTER!!!**

This is the first major revision of our course since 1992. The Metal Method is for all levels of playing experience; no previous knowledge is necessary to get started right now.

This is a simple step-by-step approach for learning classic rock, metal, and blues. It starts with the fundamentals and continues through advanced playing techniques and modal theory. All exercises feature on-screen playing animated tabs. Freshboard animations make complex concepts simple to understand. Sit back, watch, listen, and learn at your own pace.

There has never been a simpler guitar method and this month the 6 DVD revised course is on sale for only \$49.70 (a \$20 savings). For more information, video demonstrations, and ordering online go to [metalmethod.com](http://metalmethod.com) or call 1-800-243-3388. Haven't you waited long enough?

**ORDER ONLINE: [WWW.METALMETHOD.COM](http://WWW.METALMETHOD.COM)**  
**ORDER TOLL-FREE: 1.800.243.3388**



**TYPE O NEGATIVE**  
**DEAD & COMPANY**

**TYPE O NEGATIVE**  
**DEAD & COMPANY**  
**IN STORES NOW!!!**

[www.typeonenegative.net](http://www.typeonenegative.net)  
[myspace.com/typeonenegative](http://myspace.com/typeonenegative)

available at:

**SPV**  
 ON US [WWW.SPUSA.COM](http://WWW.SPUSA.COM)

**Fusion** **RYKO**

**fye**  
 for your entertainment  
[www.fye.com](http://www.fye.com)



## CLASSIC STYLING

### Bach Chorale Voicings

This month, I'd like to focus on an approach to chord playing inspired by Johann Sebastian Bach's chorales. As a musical form, the chorale originated as a vocal hymn of the Lutheran church, often constructed in four-part harmony wherein the top voice is the melody. Bach composed many chorales of incredible beauty, the way he harmonized for four voices was impeccable, and his chorales served as the textbook for studying Western harmony for over 100 years.

One of the compositional devices Bach used when writing chorales is the *common tone*, which is a note within the four-part harmony that stays the same when one chord changes to the next. The practice of having notes remain unchanged from chord to chord, or moving them as little as possible, to the closest chord tone, is known as *voice leading*.

Inspired by Bach's chorale writing style, I composed a piece called "Omnis Mors Aequat," which in Latin means, "All things are equal in death." I recorded it for four voices, but it began as an instrumental guitar piece. **FIGURE 1** depicts the first six chords of the piece: the first three chords, G-Em-Cmaj9, all include the same top two notes, as the note on the G strings moves from D to E and then back to D. While these "voices" on the top three strings remain mostly unchanged, the bass notes descend from G to E to C, thus dictating the chord movement.

When playing this type of idea on electric guitar, I like to use the tone control to *swell* into each chord. I begin with the tone control rolled down to full bass, and as I strum across the chord with the pick, I simultaneously use my pick-hand pinkie to turn the volume control from bass to treble, creating a sort of "French horn in the distance" effect. This is illustrated in **FIGURE 2a**. I simply grab as many notes as I can with the fret-hand, usually three or four depending on the specific chord voicing. **FIGURE 2b** shows another sequence of chords played in the same manner.

**FIGURE 3** depicts the first 20 bars of "Omnis Mors Aequat," wherein each chord is played with a tone swell. Following the first six chords, bars 3 and 4 present the next six chords. Notice that the first three chords here, Am, F/A and Dm7, share a high C note on top. If you now look at the first five

chords, you will see that, as the bass notes move around, the higher voices either remain constant or move only a half step or whole step up or down. Now play through the rest of the progression through the first ending, taking notice of the voice leading—the notes that stay the same versus the notes that change. The first nine bars are then repeated, followed by a different ending wherein the progression resolves nicely to an A major chord.

In chorale music, the four voices move independently, and the only thing to think about when writing in this style is what it's going to sound like, because you're not limited to the confines of a specific instrument. Voicing chords on the guitar this way sounds cool and unusual because it's very un-guitaristic and enables one to break away from the more familiar sound of the way chord progressions are typically played on guitar. In chorales there are often wide intervallic gaps between the voices, and in bar 4 of **FIGURE 3**, for example, the third string is muted, while notes

are fretted on the strings on either side of it, creating a spacious, open sound.

Looking at the piece as a whole, you'll discover that there are only a few variations in the chord voicings used. Try experimenting with the ordering of these voicings to create your own original chord progressions. It's chiefly the way the bass line moves against the melody that creates the characteristic chorale-like sound.

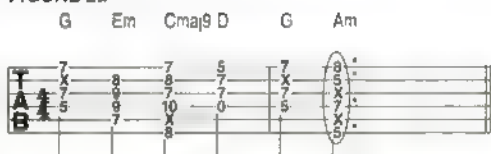
Also, depending on how your guitar/amp combination sounds, you might want to change the voicings to different strings. **FIGURE 4** shows two different ways to voice Cmaj9, **FIGURE 5** offers another example of this concept, using wider stretches.

If you were raised on rock and roll like I was, something like this represents a big departure. This is all the more reason to try it. It may take some work to get a sound you like. For a start, use a clean sound and your guitar's bridge pickup, and try adding a compressor and some long delay. ●

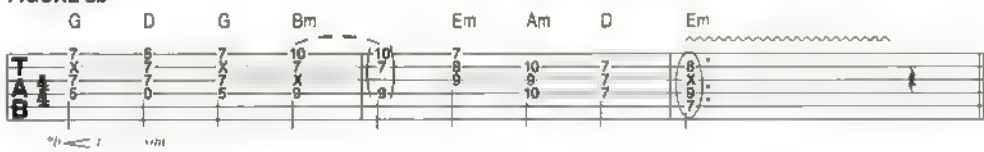
**FIGURE 1**



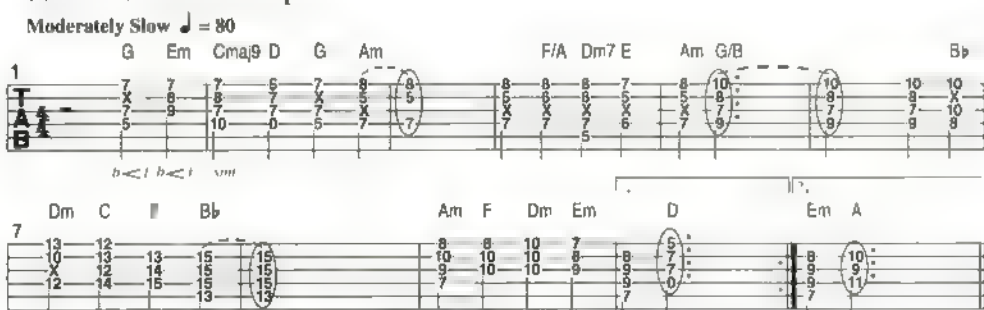
**FIGURE 2a**



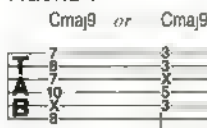
**FIGURE 2b**



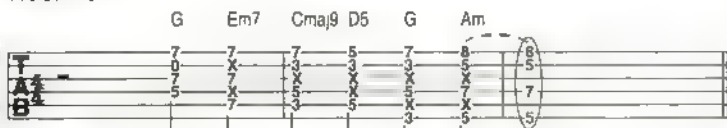
**FIGURE 3 "Omnis Mors Aequat"**



**FIGURE 4**



**FIGURE 5**





# GRAPHTECH YOUR AXE

GOT THE WORLD'S COOLEST AXE?

Show off **your**  
customized guitar

You could win a limited  
edition Duesenberg  
guitar, Graphteched with  
the ultimate collection of  
high performance  
accessories.



Check it out

[www.graphtechyouraxe.com/world4](http://www.graphtechyouraxe.com/world4)

## MORE THAN JUST A LOUDSPEAKER



STAND ALONE  
3 CHANNEL SYSTEM



LM12A/LM15A REAR PANEL

Neodymium drivers | 3 channel mixer | 350w Blamp

The LM series loudspeakers are specifically designed to outperform the  
competition while providing musicians with a versatile, lightweight and  
affordable powered loudspeaker.

EASILY CONVERTS TO A MONITOR

CARVIN

[CARVIN.COM/PROSOJND](http://CARVIN.COM/PROSOJND) DIRECT SALES 800-854-2235 • FREE CATALOG • FREE DVD "CARVIN. 60 YEARS IN THE MAKING"

## CUSTOM PICKS



CLAYTON

US

100 CUSTOM  
Picks  
for \$39

YOUR  
DESIGN  
HERE

design and order at:

[www.steveclayton.com](http://www.steveclayton.com)

## THE BEST PLAYERS USE THE BEST CABLES!

**Matt O'Ree**

Winner Guitar Center's Guitarmagadden  
King Of The Blues 2006

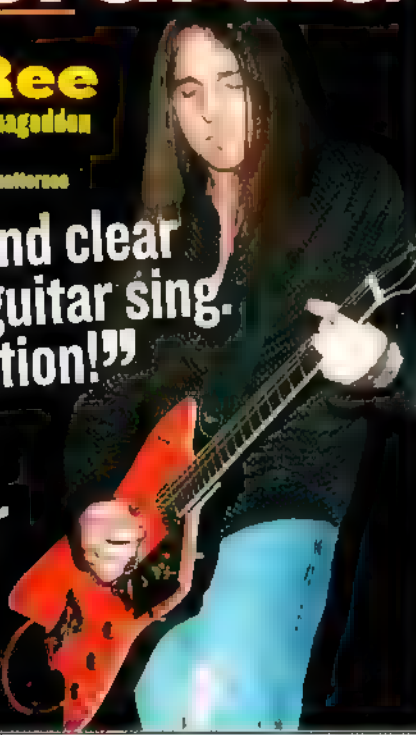
[www.mattoree.com](http://www.mattoree.com) • [www.myspace.com/mattoree](http://www.myspace.com/mattoree)

"George L's clean and clear  
sound make my guitar sing.  
A winning combination!"

HOME OF THE  
ORIGINAL  
HIGH END CABLE  
*George L's*

(615) 888-6978 • [www.georgels.com](http://www.georgels.com)

Cables Strings Pickups





## INSTRUMENTAL EXPEDITION

Expanding intervals, "piano-ing" up the guitar and how to play "The Crusade"



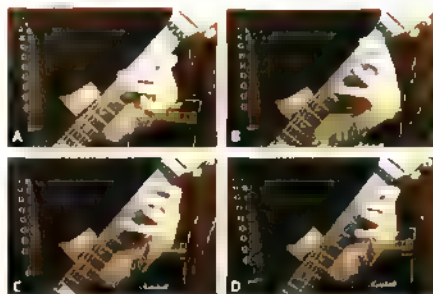
Greetings from Tokyo. We just finished our first headlining tour of Japan, and I'm happy to say all the dates were sold out. We're now embarking on our first Australian tour, and that's almost all sold out, too. Our two-month Euro-

tour with Maiden at the end of last year finished up in London just before Christmas and was beyond a dream: touring with our lifetime heroes was fantastic. We are, however, looking forward to coming back to North America in February with our good friends in Machine Head and our new pals in Lamb of God and Gojira. That's going to be quite a party! As promised last time [*March 2007 issue*], this month we're going to look at some riffs from the title track of our latest album, *The Crusade*.

"The Crusade" is an instrumental, and it was one of the first tunes written for the album. I remember playing some of the original beginning riffs to it and thinking, "It'll be tricky, but I could learn to sing and play this." I then came to the conclusion, however, that, with vocals, the music wouldn't speak on its own, so I decided to just make it an instrumental track. We've always wanted to do an instrumental anyway, so we figured, let's do this one as an instrumental and make it long and rockin'.

"The Crusade" is more than eight minutes long and has a lot going on in it, but the writing process actually wasn't a big deal; we would just add a little bit to it here and there while we were working on the album. It took us only a couple of days in the jam room to solidify the track as a band. We will definitely be attempting it live one of these days, but there are a couple of reasons why we haven't yet. First off, we recorded it with seven-string guitars and are currently waiting for some to be built to our body specs. Second, we tour so much that we rarely get rehearsal time between shows, and since there's so little of that, it's hard to prep such a busy-ass song!

The first riff we're going to look at is the one that begins at 1:13 into the track, shown in **FIGURE 1**. I don't know much about formal music theory, but unless I'm mistaken, the riff has three bars in 6/4, followed by one in 5/4, and then the progression repeats. It wasn't intentionally written like that; it just came out sounding that way. **FIGURE 2** and **PHOTOS**



A-D show the chord shapes and fingerings used in this riff. Notice the wide intervals (spaces) between the notes in each chord voicing and the contrary motion and interval expansion that occurs between the lowest and highest notes during the first two chord changes as the bass

notes descend while the top notes ascend.

The two-handed tapping line in **FIGURE 3** is a riff I came up with early on in the writing sessions of "The Crusade." I was just messing around with trying to "piano" up the guitar by combining tapping, hammer-ons and open-string notes. I started on the B string, stayed within the B natural minor scale (B C<sup>♯</sup> D E F<sup>♯</sup> G A) and just went for it. Notice that the fingering pattern on the B string in bars 1 and 2 is repeated on the A string in bars 3 and 4.

This riff has a progressive vibe to it, and your two hands end up doing something that might be a bit unusual to you. It might throw you off a little bit at first, but, as always, start off by mastering how to play the sucker slowly, then build up speed, and you'll have it down in no time. See you on the road! ●

### "The Crusade"

FIGURE 1

FIGURE 2

FIGURE 3

THE CRUSADE Music and Lyrics © Matt Heafy. Copyright © 2006 Robot of the Century Songs, BM. All rights reserved. All Hammer the Circuits Productions. Some Assistant Musician. All Publishing and Metakid Publishing. BM. All Rights Reserved. Used by Permission.



# GNX4 GUITAR WORKSTATION® POWERED BY BILLY CLEMENTS

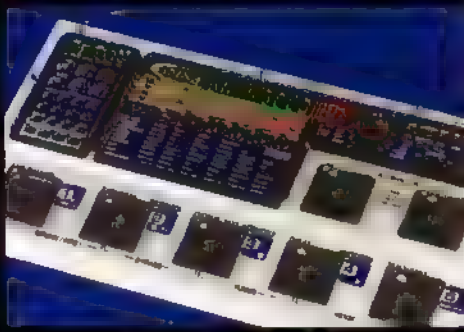


## The Tones Behind The Tunes!

### A Guide to the Perfect Tone

Great tones are sometimes born from great riffs. AC/DC has given us countless cool guitar parts to play over the years and "For Those About to Rock" is just one of their many unforgettable riffs with an equally memorable tone. Stevie Ray Vaughan's guitar work in "Pride and Joy" features that unmistakable lick and equally awesome tone as well. So if you find yourself in a rut, coming up with a cool riff can get you more mileage out of your favorite tones.

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at [www.digitech.com/guitarworld](http://www.digitech.com/guitarworld)), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at >>>HEAR IT ONLINE: [WWW.GUITARWORLD.COM](http://WWW.GUITARWORLD.COM). Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out [www.guitarworkstation.com](http://www.guitarworkstation.com) for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

#### Black Sabbath "The Mob Rules"

Display Name: **MOBULES**

Chan One EQ	On	0.0	750	2000	54000	12
GeNetX	Chan1	Midgain	Botchd12	1	Bristak	Botchd12
Chan Two EQ	On	0.0	750	2100	3200	0
Tone	Ch1/Ch2	57/65	8/5	6/1	5/4	65/61
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	Big MP	50	79	-	33
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	On	Chorus	17	65	11	40
Delay	Off	Mono	360	11	Off	35
Reverb	Off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### AC/DC "For Those About to Rock"

Display Name: **TO ROCK**

Chan One EQ	On	0.0	150	2200	3450	0
GeNetX	Chan1	Bristak	Amer12	1	Bristak	Bristak12
Chan Two EQ	On	0.0	150	2200	3450	0
Tone	Ch1/Ch2	48/50	4/4	11/12	3/3	72/80
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Hall	10	54	33	6
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### The Shins "Phantom Limb"

Display Name: **PHANTOM**

Chan One EQ	On	0.0	750	2100	5000	0
GeNetX	Chan1	Blackfac	Amer12	1	Blackfac	Amer12
Chan Two EQ	On	0.0	750	2100	5000	0
Tone	Ch1/Ch2	32/36	0/1	4/7	9/1	81/85
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	99	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	On	Screamer	10	50	-	99
Noise Gate	On	Silencer	15	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Plate	0	59	0	50
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Stevie Ray Vaughan "Pride and Joy"

Display Name: **PRIDEJOY**

Chan One EQ	On	0.0	150	3200	5500	4
GeNetX	Chan1	Blackfac	Twed12	1	Blackfac	Amer12
Chan Two EQ	On	0.0	150	3600	5150	4
Tone	Ch1/Ch2	99/99	3/0	9/4	10/9	60/55
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	On	Screamer	22	75	-	88
Noise Gate	On	Silencer	20	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Hall	5	61	50	20
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### My Chemical Romance "Famous Last Words"

Display Name: **FAMOUS**

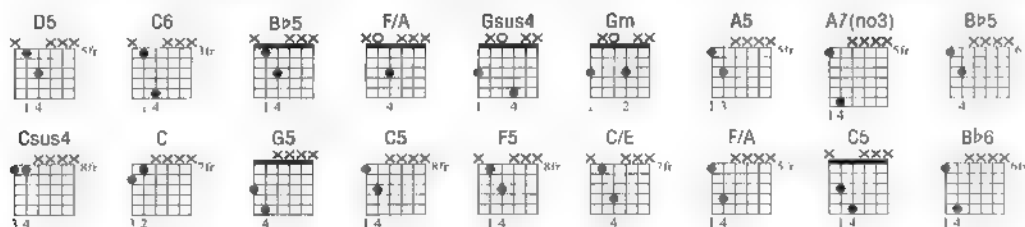
Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Bristak	Bristak12	1	Hot Rod	Vert12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1/Ch2	84/90	4/0	11/9	5/7	60/70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	Off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-



# "FAMOUS LAST WORDS" MY CHEMICAL ROMANCE

As heard on **THE BLACK PARADE (REPRISE)**

Words and Music by **My Chemical Romance** \* Transcribed by **Jeff Perrin**



## A 1st Verse (0:00)

Moderately ♩ = 124

Now I know that I can't make you stay but where's your heart

D5  
Gtr 1 (elec. w/light dist.)  
Rhy. Fig. 1  
P.M.



Gtr 2 (elec. w/dist.)



but where's your heart but where's your And

Gsus4  
Gtr 1  
P.M.

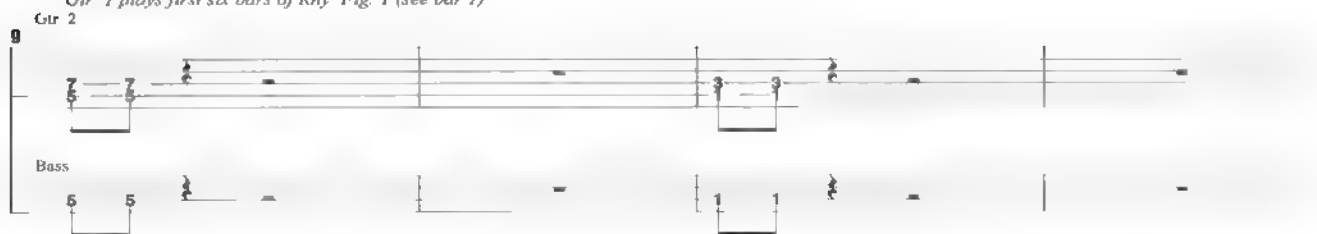
slightly released P.M. P.M. end Rhy. Fig. 1



I know there's nothing I can say to change that part

D5  
Gtr 1 plays first six bars of Rhy. Fig. 1 (see bar 1)

Bb5



to change that part to change

G5

Bb5

Csus4

C







**A** love that's so demanding I can't speak

Gsus4 Gm A5 A7(no3) Bb5 C5

Ctr. 2

Ctr. 1

Bass

Rhy. Fill 1

Bass Fill 1

## D 1st and 2nd Choruses (1:11, 2:08)

I am not afraid to keep on living I am not afraid to walk this world alone

F5 C/E D5 F/A

(repeat previous two bars)

2

Rhy. Fig. 3

Bass Fig. 3

Honey if you stay I'll be forgiving Nothing you can say can stop me going home

Bb5 C5 G5 C5

(2nd time) skip ahead to G

end Rhy. Fig. 3

end Bass Fig. 3

## E (1:27)

D5 Can you

Gtr. 2 plays Rhy. Fig. 2 (see bar 17)

Gtr. 1

Bass plays Bass Fig. 1 (see bar 17)

P.H. 1/2

P.H. 1/4

pitch: D



## F 3rd Verse (1:35)

see My eyes are shining bright 'cause I'm out  
is it hard understanding C6 Bb5 I'm

D5  
Gtr. 1 plays Rhy. Fig. 1 twice, w/o P.M. (see bar 1)

Gtr. 2  
w/ slight P.H. until bar 57

49

Bass plays Bass Fig. 2 twice (see bar 21)

here on the other side of a jet black hotel mirror  
incomplete F/A Gsus4 Gm A love that's so demanding

52

and I get I'm so weak 2. go back to [D] 2nd Chorus  
weak

55

Bass substitutes Bass Fill 1 (see bar 36)

## G (2:22)

I am not afraid to keep on living I am not afraid to walk this world alone  
F5 C/E D5 F/A

Gtr. 1 plays Rhy. Fig. 3 (see bar 37)

Gtr. 2

58

Bass plays Bass Fig. 3 (see bar 37)

Honey If you stay I'll be forgiving Nothing you can say can stop me going home  
Bb5 C5 G5 C5

62

## H Interlude (2:38)

D5 C6 Bb5 F/A N.C.(G5) (F5)

Gtrs. 3 and 4 (elec. w/dist.)

66

Gtrs. 1 and 2  
Rhy. Fig. 4

Bass  
Bass Fig. 4

end Bass Fig. 4

Bass repeats Bass Fig. 4 (see bar 66)

These	bright	lights	have	always	blind -
D5	C6	Bb5	F/A	(G5)	(F5)

Gtrs. 1 and 2 play first two bars of Rhy. Fig. 4 (see bar 66)

*Bass plays first two bars of Bass Fig. 4 (see bar 66)*

\*Gtr 3 plays top notes,  
Gtr 4 plays bottom notes

Citrus 1 and 2

Hagg

have

always

ed. 1996.

224



## J 4th Verse (2.08)

I see you lying next to me with words I thought I'd never

**82**

Gtr 4 F5 full 17 20 full 17 20

Gtr 3 full 13 16 full 13 16

Gtrs. and 2, Gtr. (w/ light dist.) Rhy. Fig. 5 P.M.

Bass 8 8

85 speak awake and unafraid asleep or dead

**86**

Gtr 1 Bb5 P.M.

(I can see 'Cause I see you lying) next to me (I can see I with words I thought I'd never lying)

**90**

Gtr. 2 (w/ light dist.) F/A Csus4 D5 C6

Gtr. P.M.

Bass plays last eight bars of Bass Fig 5 (see bar 106)

85 speak awake and unafraid asleep or

**94**

Bb5 C5 G5 C5

P.M. (w/full dist.) end Rhy. Fig 5

## K 3rd Chorus (3:39)

w/half-time feel

dead 'Cause I see you lying next to me with words I thought I'd never  
F5 C/E D5 F/A

Gtr 1 repeats Rhy. Fig. 5, w/o P.M. (see bar 82)

Gtr 2 (w. full dist.)

Rhy. Fig. 6

98

Bass  
Bass Fig. 5

102 speak awake and unafraid asleep or  
Bb5 C5 G5 C5 Bb6

106 dead 'Cause I see you lying next to me with words I thought I'd never  
F A C5 D5 C6

110 speak awake and unafraid asleep or  
Bb5 C5 G5 C5

end Rhy. Fig. 6  
end Bass Fig. 5

## L (4:10)

(end half-time feel)

dead (I am not afraid to keep on living) (I am not afraid to walk this world alone)  
(or)

Gtr. 1 plays Rhy. Fig. 5 one and one half times and fades (see bar 82)

Gtr. 2 plays Rhy. Fig. 6 one and one half times and fades (see bar 98)

Gtr. 3

114 fade out 3rd time

Bass plays Bass Fig. 5 one and one half times and fades (see bar 98)

118 dead (Honey if you stay I'll be forgiving) (Nothing you can say can stop me going home)  
(play 3 times)





*Words and Music by Angus Young, Malcolm Young and Brian Johnson \* Transcribed by Adam Perlmutter and Matt Scharfglass*



**[B]** (0:49)

(1.) Yeah (2.) We yeah roll tonight to the guitar bite

B5 B5/A G5 D/F# E

23 Gtrs. 1 and 2 (composite arrangement)

27 Whoa Yeah B5 yeah B5/A Oh whoa Ow E

Bass Fig. 1 end Rhy. Fig. 2 end Bass Fig. 1

play 2nd time

**[C]** 1st Verse (1:19)

Stand up and be counted for what you are about to receive  
We are the dealers we'll give you everything you need

B5 D/A A E G5 E

Bass Fig. 2 end Bass Fig. 2

\*play 2nd time

**[D]** 2nd, 3rd and 4th Verses (1:33, 2:02, 3:17)

2. Well hail hail to the good times 'cause rock has got the right of way We  
(3.) rock at dawn on the the front line like a bolt right out of the blue The  
(4.) battery for hire with a guitar fire ready and aimed at you

B5 D/A A E G5 E

Bass plays Bass Fig. 2 twice (see bar 32)

(3rd time) skip ahead to [G] 3rd Chorus

ain't no legend with ain't the guitar no cause bite We're just livin' and for rock today } For  
Pick up your balls and a load up your cannon for the Heads will roll salute and for rock today }

B5 D/A A E G5 E

**[E]** 1st and 2nd Choruses (1:47, 2:16)

those about to rock we salute you For

B5 B5/A G5 D/F# E

Bass plays Bass Fig. 1 twice (see bar 27)



1. those about to rock we salute you 3. We

B5 B5/A G5 D/F# E

48 Gtrs. 1 and 2

2. those about to rock we salute you For

B5 B5/A G5 D/F# E

52

those about to rock we salute you yes we do For

B5 B5/A G5 D/F# E

56 Gtrs. 1 and 2 (composite arrangement)

Bass plays Bass Fig. 1 twice and lets open E note ring until **F** (see bar 27)

those about to rock we salute you

B5 B5/A G5 D/F# E

60 Gtr. 3 (elec. w/dist.)

Gtrs. 1 and 2

**F** Guitar Solo (2:49)

Oh salute

A D/A A G5 D

64 Gtr. 3 hold bend

Gtrs. 1 and 2

Bass

Rhy. Fig. 2

Bass Fig. 3

A D/A A G5 D A D/A A G5 D

Gtrs. 1 and 2 play Rhy. Fig. 2 seven times (see bar 66)

68 Gtr. 3 P.M.

Bass plays Bass Fig. 3 four times (see bar 66)

Oh yeah

A D/A A G5 D A D/A A

72

full 1/4 1/2 1/2 1/2 1/2 full

13 13 10 (10) 10 12 (12) (12) 10 12 12 (12) 12 12 (12) 12 12 (12) 12 12 (12) 13

Bass

0 0 0 0 4 2 4 2 5 5 5 5 0 0 0 6 7 7 7 7 7 7 7

Oh yes

G5 D A D/A A G5 D A D/A A

75

full 1/4 1/2 1/2 1/2 1/2 1/2 full P.M.

(13) 13 13 (13) 10 13 10 13 10 13 (13) 10 13 13 13 (13) 10 12 (12) 10 11 10 (10) 10 12 (10) 10 8 8

0 5 5 7 5 5 8 7 7 7 7 7 7 7 7 5 5 5 7 5 5 5 6 7 7 7 7 7 7 7

go back to [1] 4th Verse

Load 'em

G5 D A D/A A G5 D

79

1/4 full full full full

(8) 8 8 9 7 5 7 5 7 7 7 7 7 16 18 18 18 18 (18)

pitch B: A

7 5 5 7 4 4 5 7 7 7 7 7 7 7 7 7 7 7 5 3 3 5 0

## [G] 3rd Chorus (3:31)

those about to rock fire we salute you Oh For

B5 G5 D A5

82

full full full full

8 10 8 10 10 7 9 (7) 5 (5) (5)

Rhy. Fig. 3

end Rhy. Fig. 3

Bass Fig. 4

end Bass Fig. 4

2 3 3 (3) 5 (5) 0 0

those about to rock fire we salute you

B5 G5 D A5

86

Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 82)

Gtr. 3

full full full full

19 19 19 14 12 (12) (12)

Bass repeats Bass Fig. 4 (see bar 82)



We salute you

B5 G5 Come on D A oh For

Gtrs. 1 and 2 play Rhy. Fig. 4 five times (see bar 96)

C tr 3 pick str pc PH full fu. full th. 1 full

100 9° X(X) 9° (9) 9° 9° (9) 7° 10° 7° 10° 10° 13° 12° 15° (12°) (15°)

Bass pitch D#

2 2 2 2 2 2 2 2 2 2 2 2 0 2 0 3 3 3 3 3 3 3 5 5 5 0 0 0 0 0 0 0







[illegible]

download presets for this  
song @ [www.digitel.com](http://www.digitel.com)

*All notes sound in the key of Ab minor, one half step lower than written*



Oh come on  
D5 NC (G)

[illegible]

A5  
Gtr 1 repeats Rhy Ftg 1  
Bass

D5

[illegible]

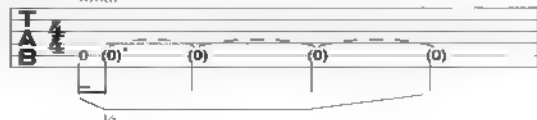
1. Close the city and tell the people that something's coming to call  
2. Kill the spirit and you'll be blinded The end is always the same

A5	D5	N C (G)
----	----	---------

Death and darkness are rushing forward to take a bite from the wall  
Play with fire you burn your fingers and lose your hold of the flame oh yeah

[illegible]

Citr 1 w/7/12





## C Pre-Chorus (0:28, 1:09)

You've nothing to say  
It's over it's done

They're breaking away  
The and has begun

17

E5 D/E w/bar

(2nd time) skip ahead to [E] Guitar Solo

If you listen to fools the mob  
If you listen to fools the mob

21

E5 D/E Dm7

N.C.  
Gtr 1 substitutes Rhy. Full 1 second time w/bar

\*Note played first time only

## D Chorus (0:41)

rules  
rules

A5

Gtr 1

(2nd time) go back to [B] 2nd Verse

The mob

24

1/2

05 N.C (G)

Bass plays Bass Fig. 1 (see bar 5)

## E Guitar Solo (1:21)

rules

N.C (D5)

Gtr 2 (elec. w/dist. and delay effect)

(Bb5)

28

full

full

Gtr 1  
Rhy. Fig. 2  
P.M.

Bass  
Bass Fig. 2

\*repeat previous beat

(C5) F5 E5 F5 E5 N.C.(D5)

32

full

PM

end Rhy. Fig. 2

end Bass Fig. 2

(134)

(D5) (Bb5)

Gtr. 1 repeats Rhy. Fig. 2 (see bar 28)

Gtr. 2

36

full

Bass repeats Bass Fig. 2 twice simile (see bar 28)

(C5) F5 E5 F5 E5

39

full

1/4

1/2

1 1/2

N.C.(D5)

Gtr. 1 plays first six bars of Rhy. Fig. 2 (see bar 28)

42

1/2

1/4

1 1/2

(Bb5) (C5) F5 E5 F5 E5

46

1/2

1 1/2

2

2 1/2

## F Bridge (1:58)

You've - nothing to say

Dsus4 D

Gtr. 2

50

Gtr. 1

Bass



Gtr. 2 Oh they're breaking away

If you listen to fools

52 G/D D G/D D Dm7

Gtr. 1

Bass

## G 3rd Verse (2:10)

Break the circle and stop the movement The wheel is thrown to the ground  
Just remember and it might start rolling and take you right back around

57 A5 Gtr. 2 D5 N.C (G)  
\*w/bar (play second time only)

Gtr. 1

Bass plays Bass Fig. 1 (see bar 5)

## H Outro (2:24)

You're all fools

61 A5 D5 A5 full

67 D5 A5 full

72 D5 A5 full

76 D5 A5 full

80 D5 A5 full

84 D5 A5 full



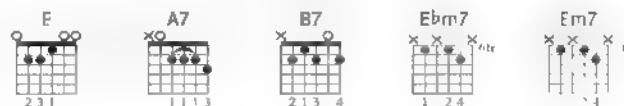
# "PRIDE AND JOY" (LIVE) STEVIE RAY VAUGHAN

As heard on **LIVE ALIVE** (EPIC)  
Words and Music by **Stevie Ray Vaughan** \* Transcribed by **Jeff Perrin**

**Tune gtr. down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).**

**Bass tuning (low to high): E♭ A♭ D♭ G♭.**

All notes and chords sound in the key of E♭ one half step lower than written



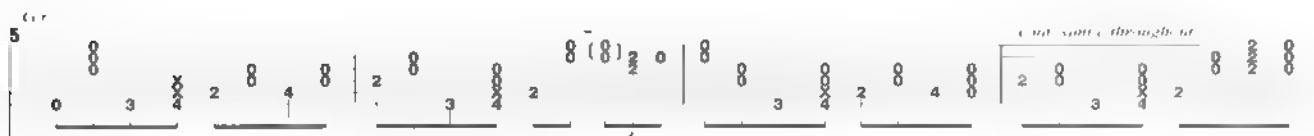
## A Intro (0:00)

Moderately ♩ = 134 (♩ = ♩)

N.C. (E)

Gtr. (celeste w/ light dist.)

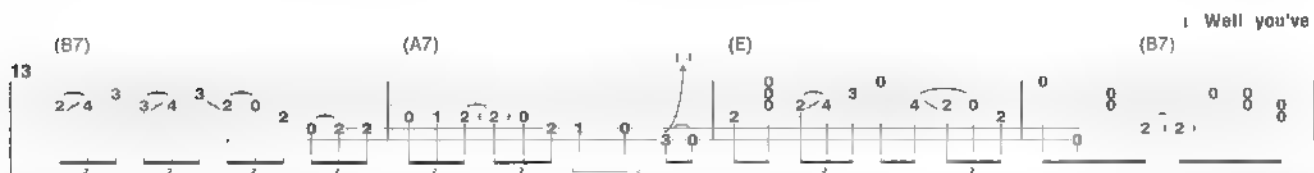
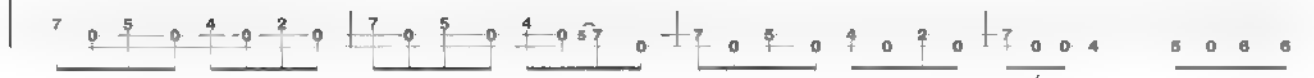
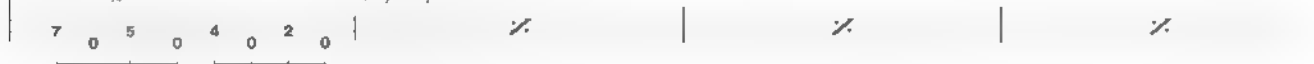
1/4 (hold bend)



Bass

Bass Fig. 1

(repeat previous bar)



end Bass Fig. 1





## B 1st and 2nd Verses (0:30, 0:51)

heard about lovin' givin' slight to the blind  
(2.) love my baby my heart and soul

My baby's lovin' cause the sun to shine She's my  
Love like ours won't never grow old She's my

17 Gtr. *Gtr. substitutes Fill 1 second time (see below)*

*\* repeat previous chord*  
*Bass plays Bass Fig 1 twice simile (see bar 5)*

sweet little thang She's my pride and joy She's my  
sweet little thang She's my pride and joy She's my  
(A7) (E)

sweet little baby I'm her little lover boy 2. Well I  
sweet little baby I'm her little lover boy 3. Well I  
(B7) (A7) (E) (B7)

## C 3rd and 4th Verses (1:13, 3:43)

love my baby long and lean  
(4.) love my baby my heart and soul

You mess with her you'll see a man get mean She's my  
Love like ours won't never grow old She's my

29 Gtr. *Full*

Bass

sweet little thang She's my pride and joy She's my  
sweet little thang She's my pride and joy She's my  
(A7) (E)

*Fill 1, 0:53*  
(E)

(2nd time) skip ahead to [E] 5th Verse

sweet little baby I'm her little lover boy boy Hit it Reese s. Well I

(B7) (A7) (E) (B7)

## [D] Piano Solo (1:34)

(E)

Gtr. substitutes Rhy. Fill 1 second time (see below)

41 Gtr.

Bass plays Bass Fig. 1 twice simile (see bar 5)

45 (A7) (E)

49 (B7) (A7) (E)

Gtr. substitutes Rhy. Fill 2 second time (see below)

## [E] Guitar Solo (2:17)

(E7)

53 Gtr.

Bass

Rhy. Fill (U56,  
Gtr. (E9) (play 4 times)

Rhy. Fill 2 (2:12)  
(A7) (E9) B7





go back to [C] 4th Verse

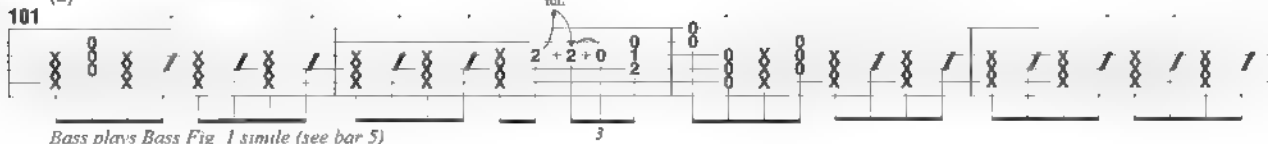


**F 5th Verse (4:05)**

love my baby like the finest wine

**Stick with her until the end of time She's my**

(E)



*Bass plays Bass Fig 1 simile (see bar 5)*

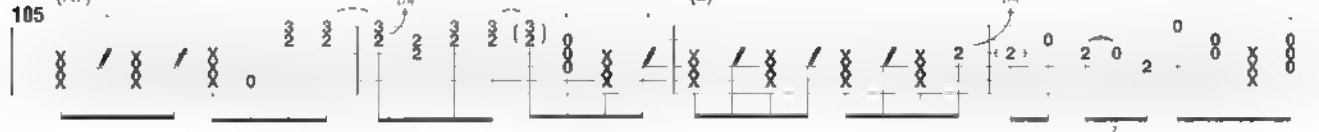
**sweet little thang**

**She's my pride and joy**

**She's my**

(A7)

(E)



**sweet little baby**

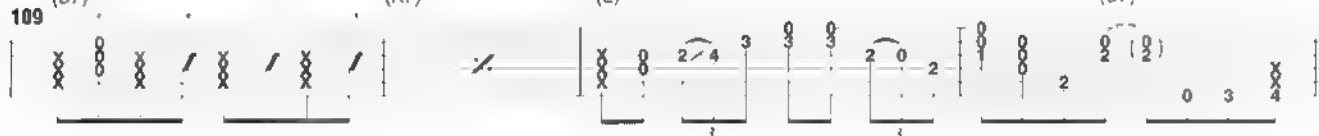
I'm her little lover boy

(B7)

(B7)

(A7)

(E)

**G** Outro (4:26)

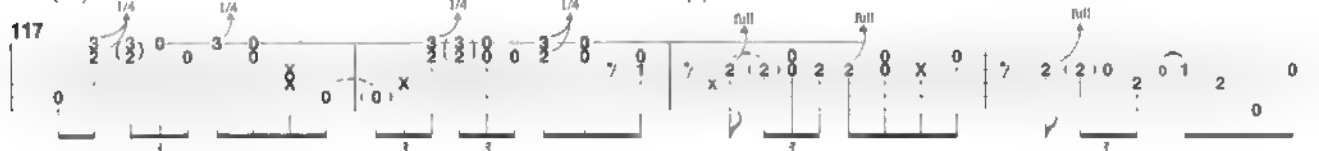
(E7)



*Bass plays Bass Fig. 1 simile (see bar 5)*

(A7)

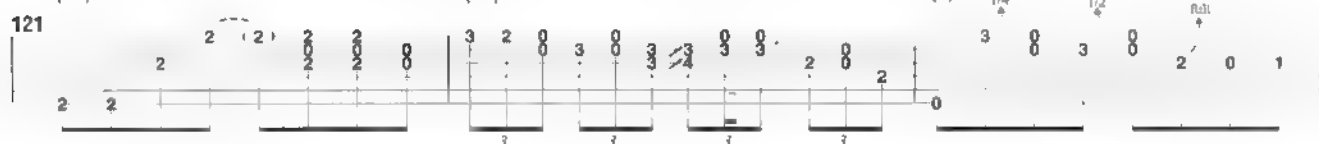
(E)



(B7)

(A7)

(E)

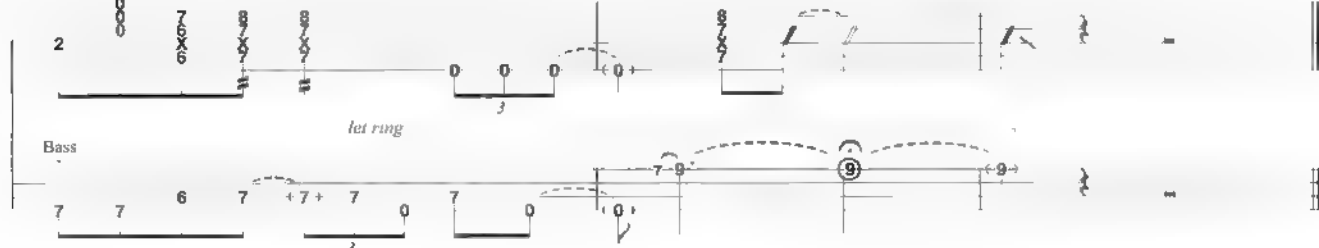


## Freely

Gtr.

Ebm7 Em7

124



let ring

download presets for this  
song @ [www.digitech.com](http://www.digitech.com)

**Gtr. 3 chords:**



**B** Verses (0:04, 1:06)

1. Frozen winter coats  
(2.) week of rolling eyes

**A**  
Gtr 3 plays Rhy. Fill 1 on 2nd Verse (see below,  
\*\*Gtr 1 (w/clean tone and reverb)

and white girls of the North  
cheap shots from the tribe  
Bm

And we're

Gr 3

T
A
B



File often in past Marcus' one five porch and one again They are the Another

**G** **D**

fabled afternoon lambs of Sunday ham the ancient and plirered snow booze

**D** **E** **Bm**

And they can float above the mama's grass house in circles if they We wandered through your window the milk from the window

**A** **D**

152 GUITAR WORLD



**C Pre-choruses** (0:50, 1:52, 2:56)

(1.) we just skirt the halfway signs a phantom and a fly  
(2., 3.) So when they tap our Monday heads to a zombie walk in our stead

**F#m** **D** **E** **F#m**

26 Gtr 1

Gtr 3 (acous.) Rhy. Fig. 1

\*Bass 2 Bass Fig. 1a

\*don't play 1st time

Bass 1 Bass Fig. 1

(1st time) go back to **B** 2nd Verse

Follow the lines and wonder why  
This town seems hardly worth our time

there's no connection 2. A And

**F#** **D** **E**

30 Gtr 2 plays Fill 1 second and third times (see previous page)

end Rhy. Fig. 1

end Bass Fig. 1a

end Bass Fig. 1

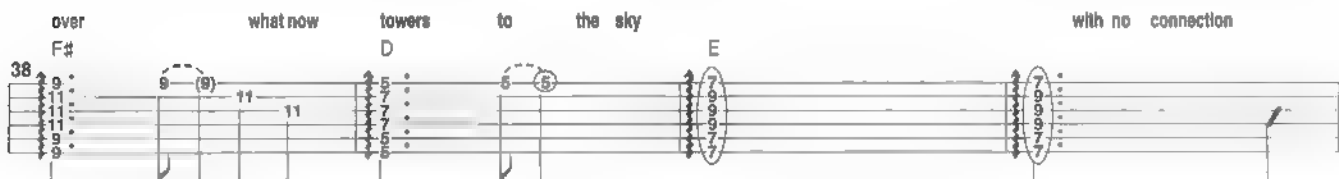
**D** (2:08, 3:12)

we'll no longer memorize or rhyme too far along in our crime Stepping  
F#m D E F#m

Gtr 3 repeats Rhy. Fig. 1 simile (see bar 26),  
Gtr 1



Bass 1 repeats Bass Fig. 1 (see bar 26)  
Bass 2 repeats Bass Fig. 1a (see bar 26)



**E** Chorus (2:24, 3:28)

Ooh ah ooh ah ooh  
A D E

(4th time on 1st Chorus, go back to **C** Pre-chorus)

Gtr. 2 plays Fill 1 4th time on 1st Chorus

(1st Chorus play 4 times)  
(2nd Chorus play 3 times)  
end Rhy. Fig. 2

Gtrs. 1, 2 and 3  
Rhy. Fig. 2

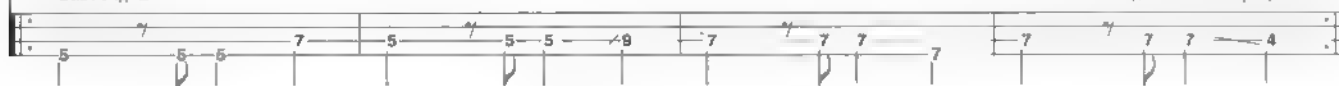


Gtr. 3  
Rhy. Fig. 2a

(1st Chorus, play 4 times)  
(2nd Chorus, play 3 times)

Bass 1  
Bass Fig. 2

(1st Chorus, play 4 times)  
(2nd Chorus, play 3 times)



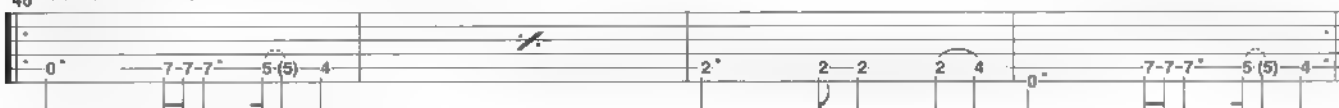
(3:52)

Ooh ah ooh ah ooh  
A D E

play 7 times and fade

Gtr. 1 plays Rhy. Fig. 2 simile until fade (see bar 42),  
Gtr. 3 plays Rhy. Fig. 2a simile until fade (see bar 42)

**46** Gtr. 2 (w/clean tone)



Bass 1 plays Bass Fig. 2 until fade (see bar 42)



CUTE... 'TIL YOU PLUG IT IN.

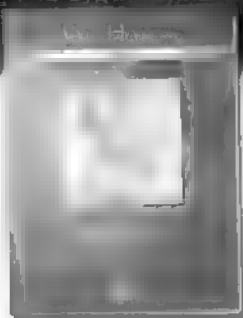


# DAISY ROCK GIRL GUITARS

WANT ONE? PLUG IN AT [DAISYROCK.COM](http://DAISYROCK.COM) - [MYSPACE.COM/DAISYROCK](http://MYSPACE.COM/DAISYROCK)

# VAN

## Hot for Tablature!



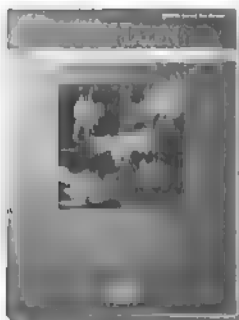
**NEW!** Classic Album Editions: 1984  
(26267) Book, \$19.95



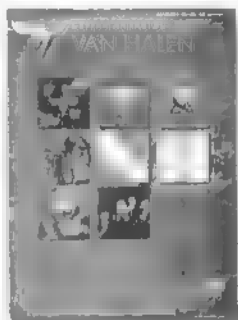
**NEW!** Eddie Van Halen, Guitar Virtuoso  
(27045) Book, \$16.95



**NEW!** VH Ultimate Song Pages  
(27044) Book, \$39.95



Classic Album Editions: Van Halen  
(24626) Book, \$19.95



Guitar Anthology Series  
(PG9531) Book, \$24.95



Best of, Volume I  
(PG9665) Book, \$24.95



The Best of Both Worlds  
(PGM0418) Book, \$29.95

### Also Available:

**NEW!**  
VH Keyboard Songbook  
(27506) Book, \$14.95



Guitar World Presents:  
Guitar Gear 411  
(0763B) Book, \$16.95  
Authored by Matt Bruck,  
Eddie's long-time guitar tech

**Prepare to Get Schooled! OrderMusicToday.com**

All prices in \$US and subject to change Photo: © Matthew Bruck. Used by permission.



[www.MusicToday.com](http://www.MusicToday.com)

Learn and you reach far. **Music** you **Make**





# the MARKETPLACE

For more information on advertising in The Marketplace, call Jeff Tyson at (848) 723-5421

**7-Way Tone Guarantee #4**

I guarantee your Pritchard Amp will be warm, fat, full-bodied, resilient and alive or I'll take it back!

*Eric K. Pritchard*



**Pritchard Amps**

Toll Free: 1-800-850-0000

www.pritchardamps.com

PayPal

VISA

**E.M. SHORTS guitars**



**DISCOUNT PRICES**

NEW • USED • VINTAGE

Gibson PRS Gretsch Fender Martin Larrivee  
Burr Mar. a He tige Jackson Charve. Victoria THD  
Trace Edition Bart Col. Guild Tacoma Samia Cruz  
Garrison Epiphone Mad. Lak and and more!

Call 800-835-3006  
or log on to www.wichitaband.com  
Wichita KS

## PERSONALIZED PICKS

PICK COLORS:  
BLACK, WHITE, RED,  
BLUE, PURPLE, PINK,  
GREEN, YELLOW

www.DDGuitarPicks.com  
PHONE/FAX:  
(219)787-2429



FOR SAMPLES & LOGO INFO SEND \$3

**D&D MANUFACTURING**  
8601 W 900 S  
UNION MILLS, IN 46382

**Brossardpicks.org**



*Shape your sound!*

Organic picks Handmade in San Francisco

**NEW ENGLAND'S LARGEST JACKSON / CHARVEL DEALER!**

PLUS - Alvarez, Ampeg, Behringer, Crate, Diezel, Digital Music Corp, Digitech, ESP, O&L, GK, Hartke, Ibanez, Korg, Laney, Line 6, Mackie, Marshall, Martin, Paul Reed Smith, Recoforte, Rocktron, Roland, Samick, Suhr, Tama, Veedee Labs, VOX, Zen, Zoom and MORE!

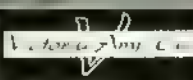
6 months 0% interest financing, FREE SHIPPING on orders over \$99.00,  
Guaranteed BEST prices, NO SALES TAX for customers outside of MA!

**MATT'S MUSIC mattsmusic.com 800-723-5892**

**The Sound You've  
Been Hearing In Your Head  
Is At Hand**


We've all heard the old cliché "Tone is in your hands." Well, not really... The amplifiers you choose to play are going to be held to an entirely different standard—the tone you hear in your head!

Getting your sound matters, and at Victoria, we get that in a big way.



**STASH PICKS™**

*Durable Picks in Original Designs*



**FAT BOY  
HEAVIEST**  
3 gauges in one pick

**DIAMOND BACK  
LIGHTEST**  
2 gauges in one pick

**WICKED PICK  
FASTEST**  
Play 2 strings at the same time

**DOUBLE PICK  
SLICKEST**  
Give your 6-string a 12-string sound

**TRI-TIP  
TRIPLE THREAT**  
Multiple playing points

**www.stashpicks.com**  
**818-590-2554**

**LOVE WHAT YOU DO**



**WE ARE ONE OF THE WORLD'S FINEST LUTHIER PROGRAMS.**

Our intense eleven week program prepares you for the real world of guitar repair and covers everything from basic setups to building your own guitar from scratch!

Our job placement opportunities have provided some graduates positions with industry leaders such as F. Martin, Gibson Guitar Co., Paul Reed Smith, Peavey, Fender, Washburn and repair shops worldwide.

**Luthiers International**  
GUITAR BUILDING & REPAIR PROGRAM

2014 Certificate of Completion

**luthiersinternational.com**  
**1.888.4.LUTHIER**

**Elderly**  
INSTRUMENTS  
Since 1972

*Always  
the finest.*

New • Used • Vintage

**Order  
Online!**

Toll-Free (USA only)  
**888-473-5810**  
517-372-7890 outside USA

**www.elderly.com**

VISA MC AMEX DISC

**FREE CATALOG**




**TAKING OVER  
THE WORLD...  
ONE GUITAR  
AT A TIME!**

WE'RE QUICKLY BECOMING THE  
WORLD'S NUMBER ONE ONLINE  
STRING SOURCE! TAKE A LOOK  
IN THE GUITAR FORUMS AND  
FIND OUT WHY!

EVERY GAUGE SET IMAGINABLE

NICKEL • PHOSPHOR 90/10 • CLASSICAL	ROUND WOUND FLATWOUND MANDOLIN BASS 4,5,6 STRING
<b>\$2.49 per set</b>	
<small>SHIPPING CHARGES IN THE USA</small>	

**WWW.WEBSTRINGS.COM 888 678-9840**

**It's Amazing What You Can  
Do With A Couple Of Cans  
Of Spray Paint!**



**PAINT  
YOUR OWN  
GUITAR**

PAINT YOUR OWN GUITAR has taught  
THOUSANDS of people just like YOU how to  
properly and professionally paint their own  
guitar using nothing more than some  
ordinary store-bought spray cans.

**IF THEY CAN GET AMAZING  
RESULTS, SO CAN YOU!**

Buy any one of our books and get access  
to over 100 minutes of online video footage.



**www.paintyourownguitar.com**

Pedals 4 geeks



**GEEK.com**

804-B Jericho Turnpike  
New Hyde Park, NY 11040

Just Minutes from NYC!  
Please call for  
DIRECTIONS &  
STORE HOURS

**1.866.505.GEEK [4335]**



**GUITAR BUILDING**

ARCHTOP, ACOUSTIC, ELECTRIC & REPAIRS

With former Fender repairman Mike Jarvis and  
Norwegian luthier Sigmund Johannessen.

3-to-1 student-teacher ratio in pristine British  
Columbia, Canada, home of the tone woods.

New courses: Recording & Live Sound

Phone/Fax: (250) 757-8807  
Toll-free: 1-888-901-9903

Box 9, 240 Goodyear Road  
Qualicum Beach, BC Canada V9K 2A3

E-mail: luthiersintl@bcsupernet.com  
Web: www.luthiers-international.com



**WOLF**

*where reality*

Bloodshed and blood shared  
**WOLF** pulses with the memory  
of Dimebag Darrell Abbott  
and all our fallen heroes of  
Rock and Metal

To read Wolf is to remember

**www.braiswick.com**

**Braiswick** **www.braiswick.com**  
\$17.00 ISBN 978-1-898430-10-2



The original  
Velcro® cable  
wraps!

**CORD-LOX®**

Keep your cords tangle free!  
[www.cord-lox.com/buy](http://www.cord-lox.com/buy)

## LOOKING FOR A RECORD DEAL?

Getting signed is very hard to do.  
But we will get the record deal you  
are looking for.

**GUARANTEED** Call now for  
**SERVICE** FREE info  
**Talent2k** 1-800-499-6395  
[www.talent2k.com](http://www.talent2k.com)

## apparel

[www.TheGuitarStar.com](http://www.TheGuitarStar.com)  
The coolest guitar apparel for the unsung guitar hero  
[www.CoolGuitarShirts.com](http://www.CoolGuitarShirts.com)  
Simple, unique, and cool. That's all

## help wanted

\$400 WEEKLY Assembling Products From Home.  
For free information SEND SASE:  
Home Assembly GW P.O. Box 216  
New Britain CT 06050-0216

## instruction

MUSIC THEORY FOR GUITARISTS  
teaches you rhythm analysis, scales, intervals, chord  
structures, progressions, transposition  
with hundreds of illustrations \$21.95  
NoteBoat, Inc. P.O. Box 6155, Woodridge IL 60517  
[www.noteboat.com](http://www.noteboat.com)

Imagine if you could see the fretboard as one scale?  
[www.onescalesystem.com](http://www.onescalesystem.com)

[www.FunkyDogMusic.com](http://www.FunkyDogMusic.com)

Unique method books  
Master the Fretboard, Play like Jimi, Develop  
Monster Fingerstyle Technique

## ABSOLUTELY UNDERSTAND GUITAR!

Tired of not really GETTING IT? Try these 32  
hour-long lessons on DVD or VHS. Get the  
BIG picture quick, cheap and easy in your  
own home! Our totally VISUAL method  
teaches CDs, books and downloads.  
Play by ear-sole-write songs! All  
styles. Thousands of satisfied students.  
Toll free 1-800-477-9000 or on the web  
[www.absolutelyunderstandguitar.com](http://www.absolutelyunderstandguitar.com)

## instruments

The Music Zoo  
Rickenbacker, Martin, Orange, Cornford,  
Carr, Fender, Gretsch  
New York City  
718-631-9292 [www.themusiczoo.com](http://www.themusiczoo.com)

# JustStrings.com

World's Largest Selection of Guitar & Bass Strings!  
Sets, Singles & Bulk Strings [www.juststrings.com](http://www.juststrings.com)

PEDALS PICKUPS STRINGS PICKBOY COOL PICKS  
TUBES MICROPHONES CABLES GUITARS AMPS  
Great Prices. Click & Buy  
[www.imperialguitar.com](http://www.imperialguitar.com)

SAVE BIG! New And Used Instruments  
[www.theguitarfactory.com](http://www.theguitarfactory.com) 1-800-863-4347

PAUL REED SMITH GUITARS. Great selection  
Will take special orders. Call for prices. Have over  
100 in stock. Martin Music, 8014 Club Center Dr.  
Suite 12, Cordova, TN 38018 (901) 757-9020.  
[www.martinmusicguitar.com](http://www.martinmusicguitar.com)

FINANCE YOUR MUSIC GEAR!  
No Credit History Needed! We Can Help  
Guitars, Amps, Drums and more for \$29/mo.  
1-800-863-4347 [www.theguitarfactory.com](http://www.theguitarfactory.com)

## new this month

Your Music at Etown  
Broadcast music free  
Theft Protection  
[www.etown.ws](http://www.etown.ws)

## musicians wanted

[www.GIGSatSEA.com](http://www.GIGSatSEA.com)  
Paid jobs on cruise ships  
(310) 957-5757 x285

## parts / accessories

[www.GuitarPartsUSA.com](http://www.GuitarPartsUSA.com)

Magnetic Picks  
Don't lose your mind losing your picks  
Visit [savagepicks.com](http://savagepicks.com) or contact 949-922-0890

PERSONALIZED GUITAR PICKS & STRAPS  
Pick Guy, P.O. Box 70  
Westfield, IN 46074  
(317) 698 5141  
[www.PickGuy.com](http://www.PickGuy.com)

Build your own acoustic or electric guitar.  
Free catalog featuring kits and all the tools,  
finishing supplies and instructions needed to build  
your own instrument Stewart-MacDonald,  
Box 900-1, [www.stewmac.com](http://www.stewmac.com)

Solid Wood Soundhole Cover  
Beautiful carvings that improve the appearance  
of any guitar and fight feedback  
Lutehole.com  
888-475-5883

Terrapin Guitars Custom Pick Guards  
Color and configuration options  
Imprinted artwork or standard materials  
[www.terrapinguitars.com](http://www.terrapinguitars.com) 1-877 296 1272  
P.O. Box 11565, Eugene, OR 97440

## LittleFretty.com

GUITAR PLAYERS  
Warm-Up...Stay Loose  
Anywhere...Anytime!



INCREASE  
STRENGTH  
REACH  
SPEED  
\$19.95  
+\$5 s/h 12 mths

ORDER VISA MC AMX DIS  
800 741-4146  
[sales@LittleFretty.com](mailto:sales@LittleFretty.com)

Jeannie Pickguards  
Engraved, Wooden bookmatch, clear & colored mirrors,  
Animal skins, sunburst, and vintage 60s materials  
Specializing in hard to find vintage pickguards.  
Bodies necks, Parts and pickups  
Dealers Welcome 925 439-1447 Jeannie Pickguards,  
292 Atherton Ave Pittsburg CA 94565  
Email: [pickguards@comcast.net](mailto:pickguards@comcast.net)  
VISIT OUR WEBSITE!  
<http://www.jeanniepickguards.com>

PICKUP REWINDING  
repair, replacement  
[sentellpickups.net](http://sentellpickups.net)  
916 921 9619

Awesome New Rhythm Guitar Picks  
New Sounds New Technique for the Rhythm Guitarist  
[www.rhythmpick.com](http://www.rhythmpick.com)

## pro audio

CUSTOM BUILT ROAD CASES - factory direct.  
CATALOG: Katz Audio, PO Box 304,  
Charlottesville, VA 22902-0304 (800) 243-3671  
Fax (540) 942-5477; Email: [sales@katzaudio.com](mailto:sales@katzaudio.com),  
Website: [www.katzaudio.com](http://www.katzaudio.com)

## records / cds

QUALITY CONCERT DVDS  
Blues/Jazz/Classic Rock/Metal Alt  
For Catalog write to  
CLASSIC RARE VIDEOS  
P.O. Box 660701  
Birmingham, AL 35266  
Phone# (205) 685-1901  
Email: [barnardg2@netzero.com](mailto:barnardg2@netzero.com)

## schools

GUITAR REPAIR AND CONSTRUCTION SCHOOL  
Practical, profitable training in guitar repair and con-  
struction. Build an acoustic and electric guitar while  
working in an actual repair shop specializing in the  
vintage market. Call (800) 278-0089, or write  
BRYAN GALLOUP'S GUITAR HOSPITAL  
10840 Northland Drive Big Rapids, MI 49307  
Web Site: [www.galloupguitars.com](http://www.galloupguitars.com)

MUSIC THEORY COURSE FOR GUITAR  
Correspondence Course. Certificate issued on completion.  
Beginning courses also available. Course outline and enroll-  
ment order form for this and other home study courses,  
write to: Jim Sutton Institute of Guitar, 23014 Quail Shute  
Spring, TX 77389 3944, USA 1-800-621-7666  
E mail: [JSutton1SG@aol.com](mailto:JSutton1SG@aol.com)  
Web Site: <http://guitar.jimsuttoninst.com>

GUITAR BUILDING AND REPAIR SCHOOL  
Comprehensive courses in acoustic, electric and  
bass guitar construction, repair, finishing and guitar  
electronics. For occupational training, since 1974  
Accredited member ACCSC  
Financial Aid available for those who qualify  
Contact: ROBERTO-VENN SCHOOL OF LUTHIERY  
4011 S 16th Street, Phoenix, AZ 85040 800 507  
3738. Web Site: [www.roberto-venn.com](http://www.roberto-venn.com)  
E-mail: [info@roberto-venn.com](mailto:info@roberto-venn.com)

**BE A RECORDING ENGINEER**

**TRAIN AT HOME** with

Easy Home Study practical training  
Multi track Recording Join our successful  
working graduates record your music studio

**FREE INFORMATION**

**Audio Institute of America**  
10000 Sunset Blvd, Suite 1000, Los Angeles, CA 90068  
Or visit us at [www.audioinstitute.com](http://www.audioinstitute.com)

## vintage

**vintageguitar.com**



# Welcome to NetMusicMakers.com

Create Your Own Virtual Studios

Play Your Songs Over Fan-Driven Internet Radio

Download Licks From Studio Musicians & Touring Pros

Enter Your Songs In Our Monthly Contests

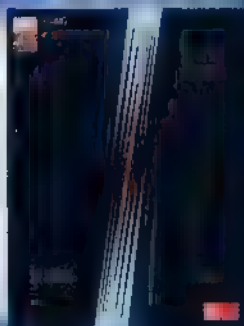


# NetMusicMakers.com

## NEW RELEASES FROM CHERRY LANE



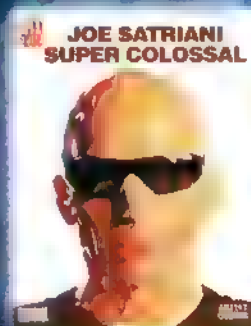
WOLF MOTHER  
02500949 \$22.95



THE STROKES  
FIRST IMPRESSIONS  
OF EARTH  
02500957 \$19.95



NOTE-FOR-NOTE  
TRANSCRIPTIONS



JOE SATRIANI  
SUPER COLOSSAL  
02500920 \$22.95



WE SWISS ARMY ROMANCE  
DASHBOARD  
CONFIDENTIAL  
02500945 \$19.95

## IN THIS SERIES, EVERYTHING IS ARTIST APPROVED



cherry lane  
music company

Order Today!

MUSIC **DISPATCH**.com

800-637-2852 Mon.-Fri. 9am-5pm,  
Sat. 9am-5pm, Other Days Off

# SOUND

FENDER PRO TUBE SERIES SUPER SONIC 1X12 COMBO 160 GIBSON BILLIE JOE ARMSTRONG LES PAUL JUNIOR 162 MANK LOTUS 164

## BURNIN' LOVE

### Fender Pro Tube Series Super-Sonic 1x12 combo

By ERIC KIRKLAND

I'M FREQUENTLY ASKED to recommend an all-tube amp (ie: that can produce a warm Fender clean tone and a smoldering high-gain sound). But because Fender has offered precious few amps with a high-gain channel, like the discontinued Pro-Sonic, I usually have only two suggestions: seek out a custom-built boutique amp or set up a biamp rig, using a Fender amp for the clean tones and another amp for the high-gain application. Unfortunately, both of these options can be complicated and quite costly.

The Fender Super-Sonic, the company's latest edition to its Pro Tube Series, finally answers the call for an all-in-one Fender amp. In addition to two vintage-style channels, the Super-Sonic boasts a smoking-hot third channel. On the retro side of the Super-Sonic's preamp, players get to choose either the honky midrange of the aggressive Vibrolux circuit or the soulful growl of the legendary Bassman.

But it's the channel Fender calls Burn that separates the Super-Sonic from all other Fender amps. This scorcher combines the muscular clarity of the Pro-Sonic's gain with musical layers of smoky sustain and liquid-drive, resulting in tones that you'd never expect and have never heard from a stand-alone Fender amp.

#### FEATURES

FENDER OFFERS THE Super-Sonic in blonde Tolex with oxblood grille cloth and in black Tolex with a black/pepper grille. The new retro-chic grille fabric has the appearance of Sixties-era silk drapery and the durability of a modern material.

The Super-Sonic's 60 watts of power are generated by a pair of 6L6 tubes, while six 12AX7s and two 12AT7s feed the preamp and reverb. As a member of Fender's Pro Tube Series, the Super-Sonic is blessed with premium components, hand-wired tube-sockets and

#### FENDER SUPER-SONIC

**LIST PRICES:** Super Sonic 1x12 combo, \$1,599.00; Super Sonic head, \$1,466.65

#### MANUFACTURER:

Fender Musical Instruments Corporation  
fender.com

#### POWER OUTPUT:

60 watts

**SPEAKERS:** One 12-inch, 8 ohm Celestion Vintage 30 speaker

**CHANNELS:** Vintage & Burn (Vintage channel has two switchable voicings)

**FEATURES:** Spring reverb (combo only); dual cascading gain preamp/overdrive; effect loop with Send & Return Level controls; pre-amp output; power amp input; two speaker outputs (for internal and extension speakers)

**CONTROLS:** Vintage Channel: Volume, Treble, Bass, Voicing switch (Vibrolux/Bassman, Burn Channel: Gain, Gain 2, Treble, Bass, Middle, Volume, Master Reverb (combo only)

**COVERING:** Black textured vinyl covering with pepper grille cloth or blonde textured vinyl with oxblood grille cloth

#### TUBE COMPLIMENT

Two 6L6, six 12AX7, two 12AT7

#### TUBE POSITION

**FOOTSWITCH:** (included) Vintage/Burn, Vibrolux/Bassman, Effects On/Off

a solid birch-ply cabinet. Its single Vintage-30 Celestion gives each channel a wonderfully warm voice and a variety of subtle response characteristics. Some old-school touches include chrome-colored radio knobs and Fender's signature tilt-back legs.

Although the Super-Sonic offers a tremendous range of clean and driven tones, Fender's engineers intentionally kept the front panel very uncomplicated. The Vibrolux and Bassman channels share volume, bass and treble controls, and a small pushbutton lets you switch between them. A second pushbutton activates the singing Burn channel. This superhigh-gain circuit offers dual gain controls, a three-band EQ and a volume control. The all-tube reverb is controlled with a single front-panel dial.

ON DISC

Partial review on CD. See the full video review on [Guitarworld.com](http://Guitarworld.com).

Backside features include an effect loop with send and return level controls, a preamp output, a power amp input, an external speaker jack and the footswitch jack. The rugged three-button footswitch is used for remote channel selection and effect loop activation.

#### PERFORMANCE

AS AN OWNER OF A Vibrolux combo, which is loaded with two Alnico speakers (versus the Super-Sonic's 12-inch Celestion), I was anxious to hear the Super-Sonic's Vibrolux channel. Using my 1996 Relic Strat, I found it to have everything that I like about the original



Like the 1x12 combo, the 2x12 cabinet is loaded with Celestion Vintage 30 speakers



# CHECK

NEW EQUIPMENT 166 GENZ BENZ BLACK PEARL 30 168 YAMAHA COMPASS SERIES CPX900 170 TRIC STAR 170 172 FENDER SUPER-SONIC 172

amp: tight note delivery, punchy attack and a woody, raucous midrange.

My one qualm is that this channel sometimes responded with an upper-midrange spike that required me to roll the tone down on my guitar or dump the treble setting on the amp. Still, this was an impressive approximation, especially considering the Celestion speaker's ceramic magnet.

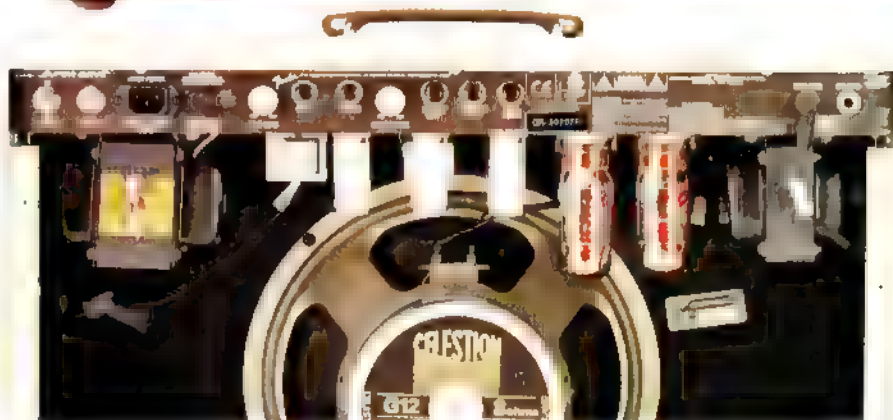
I was even more enthralled by the Bassman setting. Its smooth nature, inherent warmth and round note resolution were surprisingly close to a vintage Bassman's magical tone. This channel's depth and accuracy became even more apparent when I connected a 2x12 extension cabinet and set the volume above four. With this rig and my Les Paul Custom, the Super-Sonic convincingly delivered the heavy jazz/blues chording, singing blues solos and thick classic rock riffs for which the Bassman is famous.

I expected the Burn channel to have a fair amount of gain, but I was totally unprepared for its actual performance and operation. The channel's overall tone was sweet and slightly dark, with superb note clarity. I also loved the feel of this circuit: notes responded quickly, but with a velvety edge. The sustain was equally phenomenal and organic. Even at low volumes, the notes soared as if the power tubes were totally saturated.

I quickly discovered that I could achieve very different sounds just by adjusting the two gain knobs. Fender informed me that each of the gain knobs controls separate gain stages, still, it sounded as if the first gain control was responsible for the overall sustain of channel, while the second gain knob was primarily focused on drive through the midrange band. So when I wanted a little extra presence or girth to my attack, I knew that the second gain control would give me access to the proper EQ points. (Aside, I believe that frequency-specific gain controls will be one of the key developments in near-future tube amp technology.) Perhaps the best way to applaud the Burn channel's potential is with this statement: after only a few

The Vintage channel allows you to toggle between two classic Fender amp sounds, Vibrolux and Bassman.

The dual cascading gain controls offer various amounts of overdrive and distortion tones.



moments of tweaking the EQ, gain and reverb, I created an unbelievable Eric Johnson "Cliffs of Dover" tone, without any outboard effects.

## THE BOTTOM LINE

THE SUPER SONIC is probably the most advanced Fender tube amp of the past decade, representing a real dedication to time-honored tone and 21st century guitarists' requirements. Its Vibrolux and Bassman circuits sound remarkably similar to their

vintage counterparts, while the Burn channel takes Fender tone into a pulse-quickening realm of creamy sustain, harmonic feedback and glorious tube overdrive. \*

GORGEOUS VINTAGE	COM
AMP TONES, SIMPLE USER INTERFACE, PHENOMENAL SUSTAIN AND SLICK RESPONSE	NO VIBRATO, THREE-KNOB REVERB WOULD BE NICE, VIBROLUX TONE COULD BE SMOOTHER.



# JUNIOR MINT

**Gibson Billie Joe Armstrong Les Paul Junior**

By CHRIS GILL

**W**ITH ITS STRIPPED-DOWN nothing but the-essentials single-pickup design, the original Fifties-era Gibson Les Paul Junior has always intrigued punk rock guitarists. Mick Jones played one in the early days of the Clash, as did Paul Westerberg with the Replacements. Lately, the Les Paul Junior has achieved icon status in the hands of Green Day's Billie Joe Armstrong, who has favored several vintage Juniors as his main axes to grind ever since Green Day's *Warning* album.

In tribute to Armstrong's workhorse Junior (an original '56 sunburst model nicknamed "Floyd"), Gibson has introduced the Billie Joe Armstrong Les Paul Junior. While this signature model offers many of the same features as the vintage version, Gibson has made a few improvements to the guitar's performance without sacrificing its classic looks and vibe. With classic Juniors selling these days for \$10,000 and up, Gibson is giving guitarists a rare opportunity to acquire a mint example without spending a mint to get it.

## FEATURES

**TO THE NAKED EYE**, the Billie Joe Armstrong model looks identical to a Fifties Junior. The front sports a vintage two-tone sunburst lacquer finish that transforms from a rich amber color, in the center, to dark chocolate brown, around the edges. The guitar is also available in nontraditional white and ebony finishes that match the other Juniors in Armstrong's arsenal.

The mahogany neck, which features a 22 fret rosewood fingerboard with dot inlays, is solidly glued to the chunky mahogany slab body. Like a vintage Junior, the hardware is about as no-frills as it gets in this day and age: a nickel-plated noncompensated wraparound stop

**GIBSON BILLIE JOE ARMSTRONG LES PAUL JUNIOR**

**LIST PRICE:** \$2,169.00

**MANUFACTURER:** Gibson [gibson.com](http://gibson.com)

**BODY:** Mahogany

**NECK:** Mahogany, set neck

**FINGERBOARD:** Rosewood; ebony on Classic White model

**FRETS:** 22

**SCALE:** 24 3/4 inches

**INLAYS:** Pearlold dots

**HARDWARE:** Fully compensated wraparound bridge, top-hat knobs, white button strip tuners

**CONTROLS:** Volume, Tone

**PICKUPS:** Special design stacked double-coil H-go

**OTHER:** Available in Vintage Sunburst, Classic White and Ebony finishes



Guitar case lined with leopard-print velour

tailpiece and strip tuners with white plastic buttons. The only visual cue to distinguish this model from an original is Armstrong's signature on the back of the headstock.

Once you pick up the Billie Joe Armstrong model to play it, several subtle differences from a vintage Junior become apparent. While the neck is still chunkier than those on modern shred machines, it's a bit slimmer and more comfortable to play than the baseball bat-style profile of the original version, and the frets are wider than the ultra-skinny rails found on an original Fifties Junior.

But one beloved characteristic of the original is different: the pickup. Instead of a traditional single-coil P-90 pickup, the Armstrong model features an H-90 stacked double-coil pickup that produces the gnarl and snarl of a P-90 with added heft and beefcake brawn.

Most guitar cases rarely deserve mention in a review, but the case that comes with this Junior is an exception. The interior is lined with ultrasuave

The stacked H-go pickup looks like a vintage P-90 but offers far more output

leopard-print velour that's too cool for words, and the exterior is silk-screened with the international electrocution symbol to warn you that a very high-voltage beast lurks inside.

## PERFORMANCE

ALTHOUGH THE LES PAUL JUNIOR has only one pickup, a volume knob, and a tone control, don't be fooled by its Spartan appearance. When paired with a classic amp such as a Marshall Super Lead or a Hiwatt Custom 50, it

can deliver a surprisingly wide palette of tones from a few subtle volume and tone knob adjustments. At full volume, it unleashes bright, brash power chords with an assertive high end zing, while backing down on the volume and tone reveals a warm, acoustic-like chiming clean tone. Pop a Tube Screamer between the Junior and your amp, and listen as rowdy, robust, Leslie West-style lead tones emerge. Plugged into a high-gain amp like a Diezel or a Krank Krankenstein, the Armstrong retains brightness and clarity, thanks to its throaty upper midrange growl.

While the Billie Joe Armstrong model is no fretless wonder, it's exceptionally comfortable to play. The workmanship rivals the best ever to emerge under the Gibson moniker; the fretwork in particular feels sexy and smooth. My only real beef is that the angled, noncompensated slab bridge makes precise intonation nearly impossible to achieve, especially if you use lighter strings than the .010-.046 Brite Wires that come stock with the

guitar. However, Junior players have survived this design quirk for more than 50 years, so there's no reason why you can't live with it, too.

## THE BOTTOM LINE

YOU DON'T HAVE TO be a Green Day fan to appreciate the Billie Joe Armstrong model. Anyone who has ever lusted for the looks and sound of a vintage Les Paul Junior will find a lot to like here, and the H-90 humbucker should quiet any critics as well as it silences noise.

ACCURATE REPRO OF ORIGINAL JUNIOR, BEEFY-SOUNDING H-90 PICKUP, COOL CASE	CON: NONCOMPENSATED BRIDGE DOES NOT ALLOW INTONATION ADJUSTMENT
--	---

***Finally, a guitar that can go  
from LAX to JFK and back,  
without getting FKT.***



***The new Escape EG-1 from Traveler Guitar.***

**1.800.476.1591**

**TRAVELER GUITAR**

**[www.travelerguitar.com](http://www.travelerguitar.com)**



"Tone Tail" points on the left bout enhance bass resonance



**MINARIK LOTUS**

**LIST PRICE:** \$599.00

**MANUFACTURER:** Minarik Guitars, minarikguitars.com

**BODY:** Select mahogany quilted maple top or paua abalone

**NECK:** Mahogany, set neck

**FINGERBOARD:** Bound rosewood

**SCALE LENGTH:** 24 3/4 inches

**FRETS:** 22

**HARDWARE:** Tune A Matic bridge and engraved tailpiece

**CONTROLS:** Two Volume, two Tone

**PICKUPS:** Tone Perfect "All Versatile"



BY ERIC KIRKLAND

**M**INE MINARIK HAS A talent for creating wild shapes and infusing them with rowdy tone. Not surprisingly, he's been the designer behind several of B.C. Rich's coolest guitars. The Minarik Guitar Company isn't well known, but these high-end instruments are starting to get attention in the hands of players like Dave Navarro, Gene Simmons and Dick Dale. This month, I looked at the affordable version of Minarik's Lotus guitar.

While Minarik's guitars are fascinating to look at, there is method behind his madness. In the case of the Studio Extreme Series Lotus, the mahogany body's shape is engineered to create a huge and defined bass tone, rather than the muddy low-end that sometimes plagues basic single-cut designs. The thick carve of the 22-fret set mahogany neck will favor players who spend more time on chords and riffs than on high-speed solos. Some of the guitar's attractive appointments include the custom-etched stop tailpiece, inset headstock logo, bound rosewood fingerboard and open-sight inlays.

The Lotus' Tone Perfect pickups are almost exact replicas of the alien-based "Resonata" humbuckers featured in the incomparable Minarik Goddess guitar. They're controlled with a three-way switch and dedicated volume and tone pots.

**PERFORMANCE**

The Lotus delivered a balanced acoustic tone and fluid playability, but it's the pickups that bring this guitar to life. The moderately hot bridge pickup blasted through my Mesa Rectifier with massive bass dynamics and greasy highs

Its neck 'bucker responded with similar low-end mass but, surprisingly, sounded more open, full and defined on single notes. These tones made the Lotus suitable for just about any style of play.

**THE BOTTOM LINE**

Minarik calls the Lotus, "the most technically 'perfect' single-cutaway guitar on the market, and at this price, it is a remarkable value."

**AGGRESSIVE HIGH-END TONE, QUALITY CONSTRUCTION, FAST PLAYABILITY**

**CON**  
PULL POTS ARE SLIPPERY AND HARD TO ACTIVATE AND SHOULD BE SPRING LOADED

**PLAYING THE MARKET**  
CONFESSIONS OF A VINTAGE GEAR WHORE  
**HORNING IN**

BY 1960, SALES of Gibson's Les Paul Standard (introduced in 1958) had become sluggish. So in 1961 the instrument was redesigned in the hope of giving it a new life. The new ax retained the original's twin humbuckers but received an unusual vibration mahogany body with sharp twin cutaways and a deep-cherry finish. Les Paul, however, was unimpressed with his new namesake model. "I didn't like the shape," he said. "A guy could kill himself on those sharp horns." When Paul's contract with Gibson expired in 1963, the guitar was renamed the SG (for Solid Guitar), and it has remained in continuous production ever since.

Despite being the mainstay of such notable players as Eric Clapton and Jimmy Page, the SG has historically performed much more poorly on the vintage market than 1958-1960-era Les Paul Standards. That's no longer the case, however. In press time, a 1962 model with a rare sunburst finish was spotted for \$38,000, while a '69 with a Maestro Vibrola was tagged at \$21,895.00.

The SG Special, with its twin P-90s, isn't as sought-after but is no less cool; Pete Townshend played one onstage with the Who in the late Sixties and early Seventies. You can probably find an early one in excellent condition for between \$5,000 and \$7,500. Even more of a bargain is the single-pickup SG Junior; expect to pay \$5,000 or less for one in nice shape.

If you're looking for a vintage SG, keep in mind that the neck joins the body at the 22nd fret, so its structure isn't as strong as that on the earlier Les Paul Standard, which has a 16th-fret neck/body junction. Consequently, it's common for all SGs to have had a neck reset or heel repair. This sort of modification is undesirable in a collector but great for a player—you can save thousands and have an instrument that is more playable and stronger than it was originally. —Curly Maple



**BUZZ BIN** NEW, HIP AND UNDER THE RADAR

**VOX BOX** Carl Martin AC-Tone two-channel overdrive and boost



MANY MANUFACTURERS CLAIM that their pedals sound like an amp in a box. Carl Martin goes one better with its new AC-Tone, which delivers tonal character and response similar to a classic Vox AC Series amp.

The AC-Tone is not a Vox clone but a very useful overdrive/boost pedal that delivers tons of expressive versatility. Its cut knob dials in harmonically rich, singing upper midrange with that signature Vox honk. The pedal boasts two individual overdrive "channels" with separate gain controls, plus a boost circuit that thrusts

your guitar up front for solos. The master volume control makes it easy to match the AC-Tone's overall level with any amp.

It takes a while to get used to how the

three footswitches operate, but once you've got it down, it's easy to pull three or four gorgeous Vox-like tones from the AC-Tone with a few quick foot taps. Don't

devalue your amp with mods: just get an AC-Tone and enjoy a whole new palette of sounds. —Chris Gill



**KA-CHING!**

**LIST PRICE:** \$300  
**MANUFACTURER:** Car Martin  
carlartin.com



# FOO●IME™ *Page Turner* with Laptop Stand

- ♪ Save score/tab in PDF, PowerPoint...
- ♪ Turn score by foot (No stop!)
- ♪ See score in PC on dim stage
- ♪ Share score projected on wall
- ♪ Simple and just \$99!



1-800-878-8787  
Call: 626-441-1111  
E-mail: [foo@fooime.com](mailto:foo@fooime.com)  
Dealer: [www.fooime.com](http://www.fooime.com)

# DEVIANT BEHAVIOR!

## The No PAIN Scale Change!



24-3/8" Standard Scale



24-3/4" Short Scale



Change the scale of your guitar in 10 minutes...  
**NO BODY ALTERATIONS. Just change the sound!**

See NEW COOL STUFF  
every day at



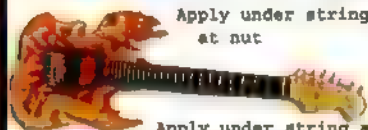
# www.Warmoth.COM

Guitar Products, Inc.

## WORLD'S FINEST TUNING LUBRICANT



Keeps you in tune, extends life of strings, eliminates string breakage!



Apply under string at nut



Apply under string at bridge/saddle

Lil'Hum'r



Groove Luber

To locate a Dealer near you or  
Purchase on line  
& CHECK OUT OUR USERS LIST

[www.bigbends.com](http://www.bigbends.com)  
**1-888-788-BENDS**

THE PERFECT ACCESSORY FOR GUITARS OLD & NEW... ADD THE SAUCE!

ON EVERY GUITAR YOU OWN!

## UNPARALLELED ACCURACY AND PERFORMANCE



PT-13 CHROMATIC TUNER  
ULTRA-SLEEK STYLING IN AN INDUSTRIAL STRENGTH CASE. THE PT-13 OFFERS 3X MORE ACCURACY. PROGRESSIVE LED PITCH INDICATORS. A BRIGHT LCD DISPLAY. TRUE BYPASS WIRING. A HIGH PERFORMANCE CHROMATIC TUNER YOU CAN AFFORD.

## NEW EQUIPMENT *the newest and coolest*

### Gretsch Guitars

#### G6136T-LTV White Falcon Lacquer/TV Jones electric guitar

Part of Gretsch's Professional Collection of guitars, the G6136T-LTV White Falcon is a souped-up Falcon that's upgraded with the professional in mind. The guitar has TV Jones Classic pickups for more focused sound, a pinned Adjusto-Matic bridge assembly for greater sustain and intonation and Grover Imperial machine heads for classic good looks and greater tuning stability. Other features include a single-cutaway hollow body, aged white lacquer finish, trestle bracing, ebony fingerboard and Neo Classic "Thumbnail"-inlay position markers.

**List Price:** \$4,850.00

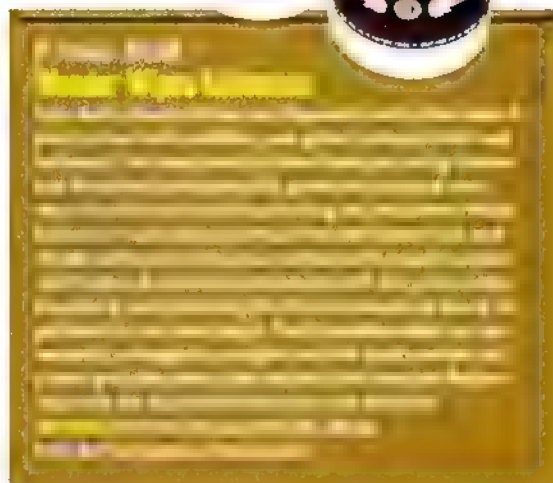
Gretsch Guitars, [gretschguitars.com](http://gretschguitars.com)

### Moog Music FreqBox

Unlike traditional effect boxes, Moog Music's FreqBox does not produce a processed version of the input signal. Instead, it uses the input signal to modulate its own voltage-controlled oscillator (VCO) and produce synthesizer-like tones that were once possible only with a complex setup. The VCO has a continuously variable waveshape, allowing it to produce a wide range of sounds: from gongs and bell-like tones to sizzling sweeps and fat vintage-synth tones.

**List Price:** \$359.00

Moog Music,  
[moogmusic.com](http://moogmusic.com)



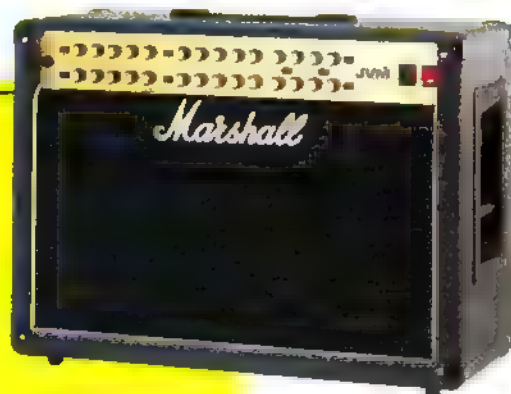


### Marshall Amplification JVM Series amplifiers

Marshall Amplification introduces the JVM Series amplifiers, two of the most versatile and highest gain all-tube amps Marshall has ever made. The U.K.-built series comprises the JVM410H 100-watt head and JVM410C 100-watt 2x12 combo. These amplifiers utilize five ECC83 and two EL34 tubes and feature four independent channels (Clean, Crunch, OD1 and OD2) with three modes per channel, yielding a total of 12 different "amps." The result is a wide variety of sounds, ranging from pristine clean to filthy overdrive and high-gain distortion. Channels and modes can be changed via footswitch, and both amplifiers contain studio-quality, digital reverb with level controls for each channel.

**List Price:** JVM410C 100-watt combo, \$3,000.00; JVM410H 100-watt head, \$2,500.00

Marshall Amplification USA, marshallamps.com



### Dunlop Manufacturing Zakk Wylde Icon Series strings

Developed to withstand the punishment of the road, Dunlop's Zakk Wylde Icon Series Strings feature a bulked-up core wire that lasts longer and provides better definition and pitch retention with lowered tunings. The strings are available in medium (.010, .013, .017, .026, .036, .046) and custom (.010, .013, .017, .036, .052, .060) gauges.

**List Price:** \$10.99

Dunlop Manufacturing, jimdunlop.com



### Morley Quad Box switching pedal

The Quad Box is a handy switching device that allows easy control of two guitars and two amplifiers. Three rugged footswitches let you choose between two inputs and select one or both outputs. The Quad Box has a cold-rolled steel housing and can be powered from one nine-volt battery or the optional Morley nine-volt adapter. It has an LED indicator and features true-bypass switching for pure tone and instrument level.

**List Price:** \$139.00

Morley, morleypedals.com



# JEWEL IN THE CROWN

**Genz Benz Black Pearl 30 1x12 combo**

By ERIC KIRKLAND

**I** DISTINCTLY REMEMBER THE Eighties debut of Genz Benz's bass amps and cabinets. Their focused sound cut right across a stage and complimented the style of bass players who wanted their polished chops to be highlighted in the mix.

In 2005, Genz Benz floored the music world again with the release of the insanely high-gain El Diablo head, the company's first guitar amp. Since then, Genz Benz founder Jeff Genzler and his design team have been at work on their flagship guitar amp, the Black Pearl. This Class A, EL84-based amp is available in 1x12 and 2x12 combo configurations and as a head. For my test, I checked out the 1x12, a well-specified combo with classic styling

## FEATURES

THE BLACK PEARL CREATES 30 watts of Class A power using four EL84s. Switches on the amp's back allow you to use only two output tubes, for 15 watts of power, and the power tubes can be switched from pentode to triode operation, which effectively drops the power down to about eight juicy watts. A single 5AR4 valve provides smooth tube rectification, and five 12AX7s handle the

requirements of the preamp and reverb. The tubes are held in place by chassis-mounted

The Eminence Red Fang speaker is a perfect complement to the Black Pearl's boutique voice

and rubber-dampened tube retainers, demonstrating the Black Pearl's rugged and thoughtful design. In addition to the power tube switching on the back panel, the amp has an effect loop, a line out jack and an on/off switch for the cooling fan.

As with the power options, the front panel's options are geared toward maximizing the versatility of this one-channel amplifier. Basic controls include volume, master volume, top (presence), reverb and a three-band passive EQ. But it's the five-position voicing switch that really determines the essence of the preamp's tone and practically turns the Black Pearl into a five-channel amp. Its settings include Deep, Bright, Natural, Dark and Thick. Even though the Black Pearl is capable of generating a lot of gain, a transparent boost circuit is included for players that want to pump the preamp's drive without adding distortion. This can be toggled on and off via footswitch and is certainly useful for solos. The final key to the Black Pearl's classic tone and immediate response is a single 12-inch Eminence Red Fang Alnico speaker

## PERFORMANCE

UPON FIRING UP the Black Pearl for the first time, I spent about an hour just pulling different guitars out of my Ultracase and playing them through the amp. Though I hadn't touched any of the settings, I was mesmerized by the shimmering crunch of the EL84s through the Eminence Alnico driver. I liked the sound of every guitar through the amp but finally settled on my Burstbucker-loaded Les Paul Custom for the majority of the testing.

The Deep voicing was one of my favorites, particularly when I paired it with two power tubes in triode operation. With these settings, the amp produced a soft sting, with brilliant crunch. The feel in triode mode was a little more elastic than in pentode, but it



The Voicing switch offers five settings to fine-tune your instrument to the amp

### GENZ BENZ BLACK PEARL 30

**LIST PRICES:** BP30 1x12 combo, \$1,699.00; BP30 1x12 combo, \$1,999.00; BP30 head, \$1,399.00

**MANUFACTURER:** Genz and Kaman Music Group, genzbenz.com

**POWER OUTPUT:** 30 watts/15 watts/8 watts

**SPEAKERS:** One 12-inch, Eminence Alnico Red Fang

**CHANNELS:** One

**FEATURES:** Class A, all tube signal path, tube rectifier, footswitchable tube boost preamp stage, passive three-band EQ, five-position voicing circuitry, pentode/triode selector, tube-driven Accutronics long-pan reverb

**CONTROLS:** Volume, Mode switch (Normal/Boost), Boost Level, Voicing switch (Deep/Bright/Natural/Dark/Thick), Bass, Middle, Treble, Top, Reverb, Master

**CABINET:** Solid 13-ply Baltic Birch plywood

**TUBE COMPLEMENT:** Four EL84 power tubes, five 12AX7/12AU7 preamp tubes

**ON/OFF SWITCH:** Footswitch (included) Tube Preamp Boost



retained its extreme responsiveness to every movement and change in finger pressure. The Bright setting added kick to the treble, without thinning the tone or affecting the bloom.

Expectedly, Normal mode provided a balanced EQ, while the Dark and Thick settings shifted the harmonic focus into the lower registers. Strangely enough, I preferred to use these last two modes for neck pickup work, because the overtones in the preamp circuit accentuated the naturally darker tone from those pickups.

## THE BOTTOM LINE

A HANDFUL OF EL84-based Class A amps produce great tones, but I have yet to play one as well built and versatile at this price point. The Genz Benz Black Pearl is roughly half the cost of its nearest competitor, making it one of the best values in the amp market today. If you're looking for boutique EL84 chime and a super-quick response, the Black Pearl may provide all of the tone you want at thousands less than you'd expect to pay.

DEEP CONTROL OVER  
BEAUTIFUL TONES  
BULLET-PROOF  
BUILD QUALITY,  
INCREDIBLE VALUE

NO REMOTE  
SWITCHING  
FOR VOICING  
OPTIONS



# L.A. Music

## SUPERSTORE

★ **FREE** ★  
**SHIPPING**

Call 1-800-427-7444



[www.lamusic.ca](http://www.lamusic.ca)



**Built for punishment!**  
**Not to punish your budget.**

- A 120 watt all Soviet tubes  
class A/B 2 channel  
point to point wired  
4/8 ohms Guitar Amp
- B 300 and 480 watt. 8 ohm  
4x12 Guitar Cabinets  
slant or straight
- C 150 watt, 8 ohm 2x12 slant  
Guitar Cabinets
- D 150 watt, 8 ohm 2x12 straight  
Guitar Cabinets



Made in the U.S.A.

Located at 1954 Kellogg Ave. Carlsbad, Ca 92008  
(760)929-0457 [www.bassonsound.com](http://www.bassonsound.com)



**Professional Audio Education Since 1976.**  
**Industry Standard Equipment.**  
**International Recognition.**  
**Individual Studio Time.**

Current U.S. Locations:  
NEW YORK 212-944-9121  
ATLANTA 404-526-9366  
LOS ANGELES 323-466-6323  
MIAMI 305-944-7494  
NASHVILLE 615-244-5848

**SAE**  
INSTITUTE

# ZAOLLA

S I L V E R L I N E

Artist Series Cables

Ultra Pure Solid Silver  
combines with  
Clear Connect  
Technology™

by G&H Industries  
to deliver the full power  
of your monster riffs for the  
rest of your whole rockin' life!



\*U.S. PAT. NO. 6,609,937

**PURE - SOLID - POWER**

[www.zaolla.com](http://www.zaolla.com)  
Buena Park, California, USA  
714-736-9167



# ON TARGET

## Yamaha Compass Series CPX900 acoustic-electric guitar

BY EMILE MENASCHÉ

**F**ACE IT, FEW OF US ever perform with an acoustic guitar that's unplugged or, for that matter, miked. Even in the studio, where it's easy enough to set up a microphone, many of us opt to use pickups and go direct because it's fast and easy, and a direct signal is impervious to noise. The good news is that acoustic guitar pickups continue to advance, and these advances are becoming more widely available.

Yamaha's new Compass CPX900 is a good example. The company's Compass Series guitars have always used higher systems, such as mic/piezo hybrids, but the family's latest entry employs what is becoming a new trend in pickup design: contact transducers mounted under the top. These rival microphones for performance, without the gremlins produced by mics, such as feedback and tonal dead spots and spikes. The CPX900's electronics are probably the guitar's biggest selling point, but before we dig into them, let's take a look at the guitar that houses them.

### CONSTRUCTION

THE COMPASS LINE has always showcased modern guitar design, and the CPX900 is as eye-catching as past entries in the series. The body has nicely figured maple back and

The A.R.T. pickup system allows you to blend frequencies at four contact points under the spruce top, for a natural acoustic sound.

sides and a solid spruce top, and the translucent blue finish imparts a look that is nontraditional without being kitschy. Adornments include white binding on the body and neck, a

natural maple stripe at the endpin and a dark, natural-looking headstock with gold Grover-style tuners.

The sleek and fast neck is made of nato, a wood with properties similar to mahogany, and carries a 25.59-inch-scale ebony fingerboard with understated diamond-shaped inlays. Ebony is also used for the bridge, which employs traditional endpins to hold the strings in place.

### ACOUSTIC RESONANCE TRANSDUCER

YAMAHA'S NEW ACOUSTIC

Resonance Transducer (A.R.T.) consists of four contact pickups, which are mounted on the underside of the soundboard. The elements are organized into a three-way system. The first part consists of a pair of transducers mounted under the bridge; I thought of this as the main pickup, as it was roughly equivalent in position to a piezo, and is always included in the mix. In addition, there are two sub pickups mounted under the top, slightly toward the endpin but near the bridge; Yamaha places one each on the bass and treble side. Each of these has its own volume control, so you can choose how much of each mixes with the main pickup. They can be completely out of the mix, but the main pickup is always present.

The preamp is easy to use. In addition to the three volume controls—one for the main pickup, one each for the sub pickups—it has a typical three-band EQ with +, 12dB of boost/cut and an onboard tuner that boasts a large LED display. While the electronics

include none of the other useful controls, like notch filters or phase switches, typically found on higher-end preamps, I found that they weren't sorely missed. More on this below.

### YAMAHA COMPASS SERIES CPX900

LIST PRICE: \$1,399.99

MANUFACTURER:

Yamaha Musical Instrument Corp.,  
yamaha.com

TOP: Solid spruce

BACK & SIDES:

Flamed maple

NECK: Nato

FINGERBOARD: Ebony

BRIDGE: Ebony

NUT WIDTH: 1.69 inches

SCALE LENGTH:

25.59 inches

HARDWARE: Gold

FEATURES: White/black double abalone sound hole inlays, ivory finger board and headstock binding, ivory/black body binding, maple bottom inlay, mother-of-pearl headstock logos and mother-of-pearl/abalone position markers

ELECTRONICS: System57 Acoustic Resonance Transducer (A.R.T.), three-way pickup system with onboard tuner, three-band EQ

OTHER: Available in natural, Mocha Black, Ultramarine and Brown Sunburst finishes



### PERFORMANCE

ACOUSTICALLY, THE COMPASS IS VERY much a maple guitar. Its tone is bright, shimmering and punchy, with a relatively subdued low end. It takes almost no effort to generate good tone and really rewards a light touch. Sustain is good and generates clear, ringing overtones that don't muddy the sound. This, along with the instrument's outstanding upper-fret access, makes the Compass a great choice for lead playing, but the guitar's clarity also sounds nice on open strummed chords.

To check out the electronics, I first plugged the guitar directly into a mixer. Using just the main pickup, I was impressed by the tone. As I slowly blended in the sub pickups, the sound became more animated. The subs seemed to bring a little more of the guitar's top into the tone and reinforce different aspects of the guitar's natural character, adding depth to the bass, for example, without boominess.

The Yamaha sounded fine with the mixer, but I was more impressed when I tested it through an amp. Feedback was never an issue, even when I was standing right on top of the amp, which was set for moderate volume and flat tone. Significantly, the amp yielded some nasty resonant feedback with another guitar earlier in the session. For high-volume playing, a rubber soundhole cover included with the CPX helps tame feedback.

Overall, the guitar sounded natural and clear. While some control settings were eerily true to the CPX900's acoustic tone, I was also able to dial up amplified tones that were mellower and warmer than the guitar's unplugged sound would suggest were possible.

### THE BOTTOM LINE

FAST, GOOD-LOOKING and with a mighty impressive pickup system, the CPX900 shows that Yamaha's Compass Series remains pointed in the right direction. I wouldn't hesitate to take the CPX900 out to a gig. ●

PRO	CON
PLAYABLE, HANDSOME, EXCELLENT AMPLIFIED TONE, TERRIFIC UPPER-FRET ACCESS	THE MAPLE GUITAR'S UNPLUGGED TONE MAY BE A LITTLE BRIGHT FOR SOME TASTES



*We Get It*  
**WE GOT IT**

**EVERY  
GUITAR  
SHIPS  
FREE!**  
LIMITED TIME ONLY

**Sam Ash** COM

THE ONLINE MUSICAL INSTRUMENT MEGASTORE!

WWW.SAMASH.COM • 1-800-4-SAMASH

CALL OR VISIT THE SITE FOR DETAILS & FOR A FREE CATALOG SUBSCRIPTION

# GETTING IN TUNE

**Got an acoustic or vintage electric that won't intonate? Matt Bruck offers a few suggestions to help you get perfect pitch.**



## GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at [tech@guitarworld.com](mailto:tech@guitarworld.com). If your question is published, you'll receive a Planet Waves Guitar Accessory Pack valued at \$90. Include your full name and mailing address.

ON DISC

**T**HE FLOYD ROSE SPEED Loader tailpiece is the next evolution in the design of a locking tremolo. Once it's set up, you can perform a string change in an instant, using no tools. Check out this month's Tech Education CD-ROM segment for a full overview of the Speed Loader system and its capabilities.

\*\*\*\*\*

*I am making a demo and having a problem overdubbing my acoustic guitar. When I record a rhythm guitar track, it sounds great. When I overdub a lead, played higher up on the neck, it sounds sharp. Is there a simple adjustment?*

—Lindsey Mills  
West Palm Beach, FL

This is an intonation problem, which is a common occurrence on acoustic guitars. It depends on what type of acoustic you're playing, but by and large, most acoustics do not offer individual saddle adjustment to correct intonation.

There are several options you might consider. One is to optimize the tuning for the part you're recording. Specifically, try tuning the guitar so that the solo sounds at proper pitch. This technique is often used when recording Fifties-era Gibsons that lack individually adjustable bridge saddles. In addition, if the intonation is not too far off, you might be able to adjust your playing technique by picking or fretting a little harder or softer to compensate for the incorrect intonation. The most effective, and certainly

most expensive, solution is to take the guitar to a qualified repairperson and have the bridge reset for proper intonation. You might also investigate the Buzz Feiten tuning system ([buzzfeiten.com](http://buzzfeiten.com)) to learn how it corrects the very problem you're experiencing.

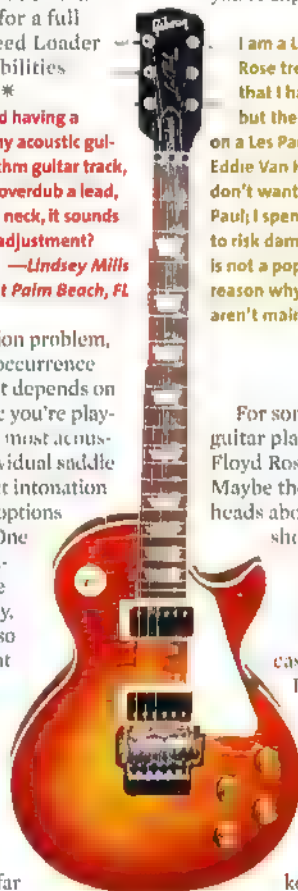
\*\*\*\*\*

*I am a Les Paul player and have a Floyd Rose trem in my stable on a Frankenstrat that I hardly play. I love the Floyd Rose, but the only one I've ever seen installed on a Les Paul was in a photo that featured Eddie Van Halen with Les Paul himself. I don't want to install one on my current Les Paul; I spent too much money on the guitar to risk damaging it. Is there a reason this is not a popular combination? Is there any reason why factory or aftermarket models aren't mainstream?*

—Steve St. John  
Monson, MA

For some reason, large numbers of guitar players have not embraced Floyd Rose-equipped Les Pauls. Maybe they just have an idea in their heads about what Les Pauls should and shouldn't be. Whatever the

A 1993 Gibson Les Paul Standard, with Floyd Rose, as shown on eBay the last February



case, I have seen plenty of Les Pauls that have been modified to sport locking tremos. I've seen a few Gibsons with factory-installed Kahler-style locking tremos, but every Floyd Rose-equipped Les Paul I've seen was the result of an aftermarket installation.

I support your decision not to modify the Les Paul, not only because of the money you spent on it but also because doing so will decrease the guitar's value.

Which brings me to my next point: I have seen plenty of Floyd Rose-equipped Les Pauls on eBay. Given this combination's lack of popularity, they always sell rather cheaply. This is excellent news for you, since it means you can find one easily and at a relatively low price. Check it out!

\*\*\*\*\*

*I just bought a Shure PGX Wireless system for my guitar. I love the mobility and freedom that it has brought me, and I am okay with the slight tone difference. My one concern is it seems I have lost some of my sustain. I'm*

*playing a PRS through a Line 6 FlexTone, and even with the amp's built-in comp/sustainer, I lose a lot of my sustain. Is there any pedal or rack I should buy to fix this problem? I just want to make sure I've got all the sustain my rig has to offer.*

—Phillip John Peters  
Gosport, IN

If I were in your position, I would conduct a comparison test, connecting to your amp first with a cable and



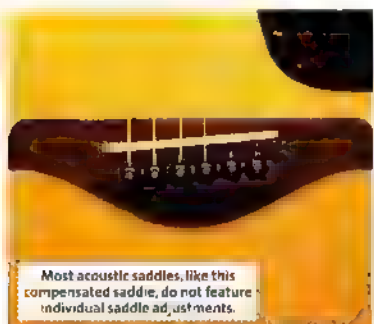
then with the wireless system. This will help you determine the differences between both methods and how best to supplement your rig. A graphic EQ may provide the right boost you need. Unlike an overdrive, a graphic EQ—such as the Boss GE-7, the MXR Ten and Six Band EQ pedals—can add several dB of boost to your signal (18 m in the case of the Six Band) while it provides control over specific frequencies. As you've noted in your question, the wireless has made a difference in your tone, and a graphic EQ may help you restore some of the best sonic attributes a cable has to offer.

\*\*\*\*\*

*I recently put a Seymour Duncan Dimebucker in my Gibson Flying V. When I finished the installation, I realized that I had forgotten to put the springs that separate the pickguard from the pickup. It sounds fine, so I haven't reinstalled the springs. What significance, if any, do the springs have?*

—Taylor Crawford  
McKinney, TX

The springs keep the pickup suspended and at a consistent distance from the strings. Without the springs, the height of the pickup is likely to shift, which will produce output and tone fluctuations. While it might not matter that much to you, I think it would be a good idea to reinstall the springs where they belong, between the pickups and the mounting rings. ♦



Most acoustic saddles, like this compensated saddle, do not feature individual saddle adjustments.



# Fretboard Logic

A few of the places you can find our Fretboard Logic Box Sets W/DVD



**Excellent**

Features: ★★★★★ 10

Quality: ★★★★★ 10

Value: ★★★★★ 10

Overall: ★★★★★ 10

Mike Adams from Georgia

Experience: I own it

Background: 34 Years Musician

Style of Music: Rock, Alternative, Blues

Aug 16, 2005 - Excellent value! Priced

very low in my opinion, if you consider

how much guitar lessons can cost, and

how many you would need to cover this

material. You can never know too much,

so this fills in alot of blanks with me and

took me to the next level of playing.

This man not only sells you a product but

stands behind it and will answer questions

you may have with it! Very cool! If you

are serious about guitar, then you must

have this!!! It's not a witches brew that

you drink to become a good guitar player.

It is a serious learning aid/tool. Practice

makes perfect but only if you are

practicing the right way.

**BEST  
SELLER**



**Plus a few of the things  
guitar players said when  
they found us there.**

**BARNES & NOBLE**

A reviewer, September 27, 2005, ★★★★★

**Best Guitar Book Ever**

This book will give you a better understanding of the guitar quicker than any other

book - the CAGED approach (unique to the guitar) will help you not just learn

specific chords and scales but how to form chords/scales all along the fretboard in

all keys, quickly. Your understanding of the guitar will likely be far ahead of your

ability to play the guitar, but what a nice position to be in!

Also recommended: Fretboard Logic III is the next step and just as good.

**amazon.com**

★★★★★ **The Best There Is!**

Reviewer: Spyder "Art Bushkin"  
March 31, 2003 (Vienna, VA USA)

This series is the "must read" for all guitarists, regardless of how long you've been playing. It's a "guided treasure map" to the logic of the fretboard (no pun intended). Once you understand the patterns, your playing and your versatility will improve immediately. I have over 50 guitar books, and this series is the one to buy, if you're buying only one.



"After years of wishing I could play, I decided I'm serious this time. A friend recommended your book, but I never saw it at any of the stores I happened to be at. The other day while browsing at Guitar Center I settled on a new book when suddenly another customer walked up and said, "If your looking for a book you have to get this one." It was Fretboard Logic SE." He was buying his third copy for a friend of his, and I bought a copy too. After just a few days with the book I am thrilled by your method and cannot wait to practice every day. Great system, and what a great marketing staff - satisfied customers - what a concept!"

**Bill Edwards Publishing**

17329 Emerald Chase Dr Tampa FL 33647 Address

(877) U-LRN-GTR Toll Free (813) 985-2689 (813) 615-0123 Phones

[www.billedwards.com](http://www.billedwards.com) Website

*Software For Your Mind*

Dealer Inquiries  
Welcome

Ask your local dealer  
if they have this best-  
selling series in stock  
for you to buy right  
now.



# PRODUCT PROFILE



## COFFIN BLOOD DRIVE

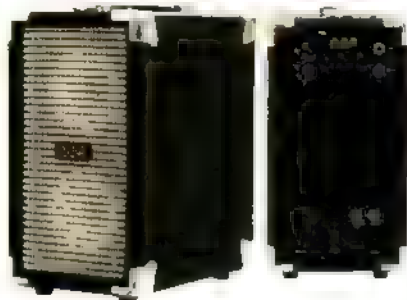
### Coffin Case

**BDFX1** The Coffin Blood Drive effects pedal will raise the dead! This "High Gain" over drive/distortion pedal is made in the USA and constructed with high-gain materials.

**SRP: \$129.95**

[www.coffincase.com](http://www.coffincase.com)

818 760 2181



## NEW ACOUSTIC GUITAR AMPLIFIER

### American Acoustic Development LLC

**CUB (AG 100)** 100W, 11 lbs micro-combo amplifier, 3-Band EQ, DI out, Lines out, FX send/return. Ultra low noise electronics and transparent sound for acoustic guitar, violin or other stringed instrument. Padded gig bag included.

**SRP: \$589.00**

[www.americanacoustic.com](http://www.americanacoustic.com) / [www.philjonesbass.com](http://www.philjonesbass.com)

314 814 1264



## PREMIUM INSTRUMENT CARE

### Ernie Ball

#### WONDER WIPES

1. String Cleaner and Protectant: Lubricating formula eliminates acid, dirt and grime while maximizing the life and tone of your strings.
2. Instrument Polish - Brilliant Shine and Protection in One Easy Swipe.
3. Fretboard Conditioner - Revitalizing cleaning agents eliminate dirt and grime off your fretboard.

**SRP: 8" Cannister - \$15.99,**

**Palm Size Cannister - \$8.99**

[www.ernieball.com](http://www.ernieball.com)

800 543



## PEDAL POWER NIGHT AFTER NIGHT!

### T-Rex

**FUEL TANK** No more batteries to change, no more cable nightmare to trip over. Two 12-volt and eight 9-volt plugs keeps you running on full power night after night. It's like Vagra for your pedals.

**SRP: \$269.00**

[www.trexengineering.com](http://www.trexengineering.com)

(805) 644 1111



## ...JACK OF ALL TONES

### Laney Amplification

**TT100H** A Truly modern approach to great guitar tone. The TT100H features classic EL34 driven power, coupled with modern controls, 3 channels, separate EQ & gain controls, multiple voicing switches, and MIDI control. Available in 50 or 100W head or combo.

**SRP: \$2099**

[www.laney.co.uk](http://www.laney.co.uk)

800 446 6010, [laney@hohnerusa.com](mailto:laney@hohnerusa.com)



## DECK OUT YOUR CART WITH THIS KILLER ACCESSORY!

### RockNRoller Multicart

**SOLID DECK KIT** Expand the usefulness and utility of any RockNRoller R8, R10, or R12 multicart with this new solid deck kit. Strong, lightweight and much easier than a tattoo to attach and remove.

**SRP: \$69.99**

[www.rocknrollercart.com](http://www.rocknrollercart.com)

(805) 644 6621



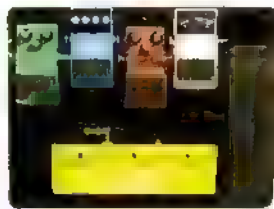
## THE ULTIMATE PRACTICE AND WARM-UP TOOL FOR GUITARISTS!

### SHREDNECK

The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs between sets, watching TV or in anticipation of playing guitar. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings.

SRP: \$59.99

www.shredneck.com  
860 413 9787



## ONE CABLE DOES IT ALL.

### Stage Magic Inc.

**PEDALSLNAKE** For Pedal Users—one cable does all—audio, power, MIDI, etc. VOTED BEST ACCESSORY (2005 Reader's Poll). No noise or tone loss (patented). Fast setup. Ultra-cool look, configurable Plug'n'Play.

SRP: Starts at \$72.00

www.pedalsnake.com  
(919) 828 7652



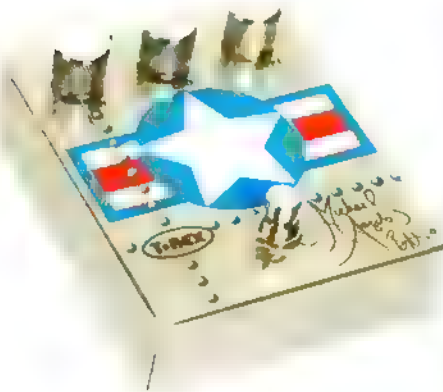
## MOST ADAPTABLE STAND ON THE MARKET!

### Techra

**GUITAR STAND** Strong, versatile and adaptable in width, height, depth and angle. Techra's guitar stand will fit a most every shape of guitar or stringed instrument. Innovative Italian design.

SRP: \$34.99

www.techra.it  
+39 0424 512080



## TWICE THE OVERDRIVE IN ONE COOL PEDAL!

### T-Rex Engineering

**MICHAEL ANGELO OVERDRIVE** Even if your guitar only has one neck, this could be the perfect overdrive for you! It is a warm, creamy distortion that will appeal to anyone looking for the Holy Grail of overdrives.

SRP: \$269

www.trex-engineering.com  
(805)644-6621



## 35W CLASS A CHANNEL SWITCHING COMBO AMP

### Rivera Amplification Inc.

**VENUS 6** Using the classic 60's tone of 4 6V6GT Tubes, Two independent Channels with different voicings, ass grab effects loop with level controls, Accutronics long pan reverb, and Celestion G12H speakers, these amps are the tone of the best of the 60's class A amps, but on steroids.

SRP \$2299 Venus 6 Top

\$2499 Venus 6 1-12" Combo

\$2699 Venus 6 2-12" Combo

www.Rivera.com  
818 767 4600



## GUITAR STRAPS

### Wide Rides Guitar Straps

Wide Rides features a 4" wide shoulder pad with patent pending "load distribution technology" for greatly increased comfort. Super strong Velcro dual adjustment points allows for quick, easy adjustments even while you're wearing your guitar!

New graphics!! 3 sizes to fit everyone!!

SRP: \$35.95

www.wderides.com  
510 412 1151

# REVOLVER

The world's loudest rock magazine!

## SUBSCRIBE NOW!



[www.revolvermag.com](http://www.revolvermag.com)

**ACOUSTIC BOUTIQUE**

Special Advertising Section

For advertising information, please call: Scott Sclacca (646) 723-5478

Creekside  
COLLECTION

*a little something for the soul.*



  
martinmonroe.com



DOWNLOAD DIGITAL  
SHEET MUSIC

24 HOURS  
7 DAYS  
A WEEK

Download direct to your printer!

Official, accurate tab

Greatest songs from the greatest artists

Over 20,000 songs

Hundreds more songs added weekly

Transpose to any key

Hear MIDI playback



[www.sheetmusicdirect.us](http://www.sheetmusicdirect.us)

An advertisement for 3D Guitars. The top half features a woman with long blonde hair playing a red electric guitar. The background is dark with some light effects. Below the image are three small square icons, each containing a different colored guitar (red, orange, and red).

Where art, investment,  
mind-blowing tone and  
playability collide.

[www.3dguitars.com](http://www.3dguitars.com)

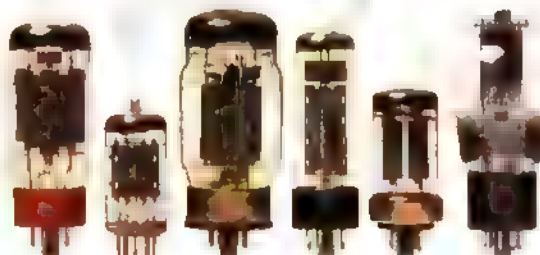
An advertisement for Devlin's Not Your Daddys Guitar. The background is a collage of various electric guitars in different colors and styles. The text "DEVLIN" is written in a large, stylized, green font at the top. Below it, "Not Your Daddys Guitar" is written in a smaller, white font. At the bottom, there is a small text box that says "Be Different Be Cool Be You".

DEVLIN  
Not Your Daddys  
Guitar

Be Different  
Be Cool  
Be You

See your local dealer  
or go to  
[devlinguitar.com](http://devlinguitar.com)

—THE PLACE—  
For all those burn-outs  
from the sixties.



WHEN DID YOU LAST REPLACE YOUR TUBES?  
FOR THE PERFECT TONE, GET NEW TUBES EVERY  
TWO YEARS. [TUBEDEPOT.COM](http://TUBEDEPOT.COM) CARRIES ALL THE  
BRANDS TO BRING YOUR AMP BACK TO LIFE.

**TUBEDEPOT**

ANALOG IN | [TUBEDEPOT.COM](http://TUBEDEPOT.COM)









Save  
**\$30**

26th Anniversary  
Publisher's Discount

The **#1** World Best-Selling Ear Training Method for **26 Years**

They laughed when  
I said they could have

# Perfect Pitch

... until I showed them the simple secret  
—and they heard it for themselves!



David-Lucas Burge

- Name any note or chord – by EAR! ● Sing any desired pitch at will
- You'll hear it for yourself – immediately. ● Copy music straight off a CD ● Play by ear – instead of searching by hand ● Identify keys of songs just by listening ● Perform with confidence ● Compose music in your head ● Enjoy richer, finer music appreciation ● You'll open a new door to new talents...

The **true story** behind the worldwide  
#1 best-selling ear training method

by **David-Lucas Burge**

*It all started in ninth grade as a sort of teenage rivalry...*

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

*What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got **Perfect Pitch**!"

"What's **Perfect Pitch**?" I asked.

Sheryl gloated about Linda's uncanny abilities, how she could name *exact tones and chords*—all BY EAR, how she could sing any tone—from *memory alone*, how she could play songs—after just *hearing* them, the list went on and on...

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have **Perfect Pitch**? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had **Perfect Pitch**.

"Yes," she nodded aloofly.

But **Perfect Pitch** was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

**Now she would eat her words...**

*My plot was ingeniously simple...*

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her **Perfect Pitch** claims as a ridiculous joke.

With silent apprehension, I selected a tone to play.

(She'll *never* guess **F#**, I thought.)

I had barely touched the key.

"**F#**," she said. I was astonished.

I played another tone.

"**C**," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was **AMAZING**.

"Sing an **E**," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally

boggled. "How in

the world do you

do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of **Perfect Pitch** hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that **Perfect Pitch** was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

**I couldn't figure it out...**

*"How does she DO it?"* I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a **C** from a **C#**? Or a **A major** from **F major**?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile, how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

**Then it happened...**

*It was like a miracle... a twist of fate... like finding the last Holy Grail...*

Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the simple secret to **Perfect Pitch** jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

Order now online at this Special Offer Page:

**www.PerfectPitch.com/26years**

Get **\$30 off + 2 Bonus CDs + FREE shipping**. Use VIP code: **GUITAR-22C**

Call now 24 hours:  
**1-888-745-8880**  
Outside USA & Canada call: 641-472-3100

sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while B $\flat$  has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch!" I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with

Linda? Excuse me, I'll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+! Sweet victory was music to my ears—mine at last!

## Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 26 years we've received letters from musicians in 120 countries

● "Wow! It really worked! I feel like a new musician. I am very proud I could achieve something of this caliber." J.M., percussion ● "Someone played a D major chord and I recognized it straight away. S.C., bass ● "Thanks. I developed a full Perfect Pitch in just two weeks! It just happened like a miracle."

B.B., guitar/piano ● "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough!" J.H., student ● "It's so simple it's ridiculous. M.P., guitar ● "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards ● "I hear a song in the radio and I know what they're doing. My improvisations have improved. I feel more in control!" J.B., bass guitar

● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." L.H., voice/guitar ● "What a boon for children's musical education!" R.P., music teacher ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass

● "Although I was skeptical at first, I am now awed." R.H., sax ● "It's like hearing in a whole new dimension." L.S., guitar ● "I started crying and laughing all at the same time!" J.S., music educator ● "I wish I could have had this 30 years ago!"

R.B., voice ● "This is absolutely what I had been searching for!" D.E., piano ● "Mr. Burge—you've changed my life!" T.B., student ● "Learn it or be left behind!" P.S., student...

## Now it's YOUR turn!

For 26 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager (plus research at two leading universities—see [www.PerfectPitch.com/Research](http://www.PerfectPitch.com/Research))

Now you can hear it for yourself! It's easy and fun—and guaranteed to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will immediately hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 26-year word on it).

You can even check out your progress at no risk. You must notice immediate and dramatic advancements in 1) your ear, 2) your playing and singing, and 3) your enjoyment of music, or return your course for a full prompt refund, no questions asked.

Imagine the talents that Perfect Pitch can open up in YOU to advance your playing, your singing, your own creativity and confidence. Then again, how will you ever know until you listen for yourself? There's no risk. Order your course now and HEAR IT for YOURSELF!

## The Perfect Pitch® Ear Training SuperCourse by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** (see below). For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

## 40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

**YES!** Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice immediate and dramatic advancements in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, no questions asked. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is mine to keep (a \$15 gift)—even if I return my course for a refund. I also get **FREE** Perfect Pitch for Children (a \$15 gift).

Our **26 Year Celebration** also includes. **FREE SHIPPING** worldwide to your door!



Use Your Credit Card or Debit Card to

Choose a Monthly **Easy Pay Plan:** (minimum 12 months)

- ☐ **10** payments of \$13.90 (+ \$1.95/month service charge)
- ☐ **5** payments of \$27.80 (+ \$1.95/month service charge)
- ☐ **1** payment of \$139 (no service charge)

CARD NUMBER EXPIRATION DATE

Your **discount** price: only \$139. (List: \$169.)

**You save \$30** with publisher discount.

## Send Check or Money Order

Send your personal check or money order for just \$139 payable to **PerfectPitch.com**. You save \$30 and get free shipping worldwide (International orders. Please submit your money order in U.S. funds.)

NAME TELEPHONE NUMBER

ADDRESS

CITY STATE ZIP

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!)

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

► Mail to: Or fax to: (641) 472-2700

**PerfectPitch.com/26years**

VIP Code: Guitar-22C (Free ship/\$30 off/2 free CDs)

1200 E. Burlington Avenue, Fairfield, IA 52556

**HEAR IT FOR YOURSELF! Save \$30, get FREE shipping + 2 Bonus CDs! Our 26 Year Offer!**

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.



## ADVERTISER INDEX

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER	PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
<b>ACCESSORIES</b>				<b>OTHER</b>			
167	Big Bends Nut Sauce	<a href="http://www.bigbends.com">www.bigbends.com</a>	888-788-BEND	180	Infinity One	<a href="http://www.infinity1.com">www.infinity1.com</a>	952-556-21
158	Brossard Picks	<a href="http://www.brossardpicks.org">www.brossardpicks.org</a>		111	Sweepstakes	<a href="http://www.guitarworld.com">www.guitarworld.com</a>	
160	Cord Lox	<a href="http://www.cordlox.com">www.cordlox.com</a>		<b>PARTS/COMPONENTS</b>			
158	D & D Manufacturing	<a href="http://www.ddmanuf.com">www.ddmanuf.com</a>	219-767-2429	118	Allparts	<a href="http://www.allparts.com">www.allparts.com</a>	7-3-466-6414
167	FootTime		626-333-8718	167	Warmoth Products	<a href="http://www.warmoth.com">www.warmoth.com</a>	253-845-0403
123	George L's	<a href="http://www.georgel.com">www.georgel.com</a>	615-868-6976	<b>PICKUPS</b>			
123	Graph Tech	<a href="http://www.graphtech.com">www.graphtech.com</a>	604-940-5353	114	Rockfield	<a href="http://www.michaelke-yguitars.com">www.michaelke-yguitars.com</a>	727-793-0079
92	Groove Tubes	<a href="http://www.groovetubes.com">www.groovetubes.com</a>		<b>PUBLICATIONS</b>			
112	Hot Picks USA	<a href="http://www.gravapicker.com">www.gravapicker.com</a>	408-377-0900	182	American Educational Music	<a href="http://www.perfectpitch.com">www.perfectpitch.com</a>	888-745-8880
160	Just Strings.com	<a href="http://www.juststrings.com">www.juststrings.com</a>	800-822-3953	175	Bill Edwards Publishing	<a href="http://www.biedwards.com">www.biedwards.com</a>	8-3-985-2689
188	Korg	<a href="http://www.korg.com">www.korg.com</a>	63-390-8737	159	Braiswick	<a href="http://www.braiswick.com">www.braiswick.com</a>	
18	Levy's Leathers	<a href="http://www.levysleathers.com">www.levysleathers.com</a>	877-GetLevy	121	Metal Method	<a href="http://www.metalmethod.com">www.metalmethod.com</a>	800-243-3388
160	Little Fretty	<a href="http://www.littlefretty.com">www.littlefretty.com</a>	800-741-4146	90	MJS Music Publications	<a href="http://www.MJSPublications.com">www.MJSPublications.com</a>	866-463-9247
33	Postal Monkey	<a href="http://www.postalmonkey.com">www.postalmonkey.com</a>		161	Music Dispatch	<a href="http://www.musicdispatch.com">www.musicdispatch.com</a>	800-637-2852
158	Stash Picks	<a href="http://www.stashpicks.com">www.stashpicks.com</a>	818-580-2554	185	Music Dispatch	<a href="http://www.musicdispatch.com">www.musicdispatch.com</a>	800-637-2852
123	Steve Clayton	<a href="http://www.steveclayton.com">www.steveclayton.com</a>	541-535-4440	55	OrderMusicToday.com	<a href="http://www.ordermusictoday.com">www.ordermusictoday.com</a>	800-628-528
179	tubedepot.com	<a href="http://www.tubedepot.com">www.tubedepot.com</a>	877-289-7994	156	OrderMusicToday.com	<a href="http://www.ordermusictoday.com">www.ordermusictoday.com</a>	800-628-528
17	Zaolla Silverline Cables	<a href="http://www.zaolla.com">www.zaolla.com</a>	714-736-9270	94	RoadRock	<a href="http://www.rcklibrary.com">www.rcklibrary.com</a>	800-769-5222
<b>AMPLIFIERS</b>				179	Sheet Music Direct	<a href="http://www.musicdispatch.com">www.musicdispatch.com</a>	800-637-2852
171	Basson	<a href="http://www.bassonsound.com">www.bassonsound.com</a>	760-929-0457	160	Vintage Guitar	<a href="http://www.vintageguitar.com">www.vintageguitar.com</a>	
55	Krank Amps	<a href="http://www.krankamps.com">www.krankamps.com</a>	888-KRANKIT	<b>RECORDING EQUIPMENT</b>			
26	Madison Spekaers	<a href="http://www.madsonamps.com">www.madsonamps.com</a>		04	Fostex	<a href="http://www.fostex.com">www.fostex.com</a>	562-921-112
24	Marshall	<a href="http://www.marshallamps.com">www.marshallamps.com</a>	631-390-8737	100	Line 6	<a href="http://www.line6.com">www.line6.com</a>	877-To Line6
30	Mesa Boogie	<a href="http://www.mesa-boogie.com">www.mesa-boogie.com</a>	707-778-6565	91	Line 6	<a href="http://www.line6.com">www.line6.com</a>	877-To Line6
187	Orange Amps	<a href="http://www.orangeamps.com">www.orangeamps.com</a>	404-303-8196	<b>RETAILERS</b>			
158	Pritchard Amps	<a href="http://www.pritchardamps.com">www.pritchardamps.com</a>	1-8-5550-COOL	158	E.M. Shorts Guitars	<a href="http://www.echtaband.com">www.echtaband.com</a>	800-835-3006
4	Randall	<a href="http://www.randallamp.com">www.randallamp.com</a>	847-849-0444	159	Elderly Instruments	<a href="http://www.elderly.com">www.elderly.com</a>	517-372-7890
58	Victoria Amp Co.	<a href="http://www.victoriaamp.com">www.victoriaamp.com</a>	630-368-3527	6	Guitar Center	<a href="http://www.guitarcenter.com">www.guitarcenter.com</a>	404-320-7253
99	Vox	<a href="http://www.voxamps.co.uk">www.voxamps.co.uk</a>	631-390-8737	171	L.A. Music	<a href="http://www.lamusic.ca">www.lamusic.ca</a>	905-271-0303
<b>EFFECTS</b>				158	Matt's Music	<a href="http://www.mattsmusic.com">www.mattsmusic.com</a>	800-723-5892
89	Boss	<a href="http://www.rolandus.com">www.rolandus.com</a>	800-386-7575	35	Musician's Friend	<a href="http://www.musiciansfriend.com">www.musiciansfriend.com</a>	800-776-573
0	Carl Martin	<a href="http://www.carlmartin.com">www.carlmartin.com</a>	800-888-1899	159	Pedal Geek	<a href="http://www.pedalgeek.com">www.pedalgeek.com</a>	
25	Digitech	<a href="http://www.digitech.com">www.digitech.com</a>	801-566-8800	173	Sam Ash	<a href="http://www.samash.com">www.samash.com</a>	800-4-SAMASH
30	Digitech	<a href="http://www.digitech.com">www.digitech.com</a>	801-566-8800	13	Sweetwater	<a href="http://www.sweetwater.com">www.sweetwater.com</a>	800-222-4700
29	Digitech	<a href="http://www.digitech.com">www.digitech.com</a>	801-566-8800	<b>SCHOOLS</b>			
5	Dunlop Manufacturing	<a href="http://www.mgunicorn.com">www.mgunicorn.com</a>	707-745-2122	9	Berklee College	<a href="http://www.berklee.edu">www.berklee.edu</a>	800-421-0064
37	Roland	<a href="http://www.rolandus.com">www.rolandus.com</a>	800-386-7575	114	Full Sail	<a href="http://www.fullsail.com">www.fullsail.com</a>	800-226-7625
116	Source Audio	<a href="http://www.sourceaudio.net">www.sourceaudio.net</a>	781-932-8080	112	L.A. Recording School	<a href="http://www.larecordingschool.com">www.larecordingschool.com</a>	888-688-LARS
107	Xpresense	<a href="http://www.xpresense.com">www.xpresense.com</a>		58	Luthiers International	<a href="http://www.luthiersinternational.com">www.luthiersinternational.com</a>	888-4LUTHIER
15	Zoom	<a href="http://www.samsontech.com">www.samsontech.com</a>	631-784-2200	106	Musician's Institute	<a href="http://www.mi.edu">www.mi.edu</a>	800-255-PLAY
<b>GUITARS/BASSES</b>				171	School of Audio Engineering	<a href="http://www.sae.edu">www.sae.edu</a>	877-27-Audio
179	3D Tonewoods	<a href="http://www.3dtonewoods.com">www.3dtonewoods.com</a>	360-352-9003	59	Summit School Of Guitars	<a href="http://www.luthiersinternational.com">www.luthiersinternational.com</a>	888-90-9903
10	BC Rich	<a href="http://www.bcrichguitars.com">www.bcrichguitars.com</a>	727-793-0079	<b>SOFTWARE</b>			
5	Carvin	<a href="http://www.carvin.com">www.carvin.com</a>	800-854-2235	59	Native Instruments	<a href="http://www.nativeinstruments.com">www.nativeinstruments.com</a>	866-556-6487
73	Dean Guitars	<a href="http://www.deanguitars.com">www.deanguitars.com</a>	813-600-3920	<b>SOUND REINFORCEMENT</b>			
27	Epiphone	<a href="http://www.epiphone.com">www.epiphone.com</a>	800-444-2766	123	Carvin	<a href="http://www.carvin.com">www.carvin.com</a>	800-854-2235
2	ESP	<a href="http://www.espguitars.com">www.espguitars.com</a>	800-423-8388	97	JBL	<a href="http://www.jblpro.com">www.jblpro.com</a>	818-893-8411
57	First Act	<a href="http://www.firstact.com">www.firstact.com</a>	888-551-1115	45	Mackie	<a href="http://www.mackie.com">www.mackie.com</a>	800-898-3211
103	Hagstrom	<a href="http://www.hagstromguitars.com">www.hagstromguitars.com</a>	800-994-4984	<b>SPEAKERS</b>			
49	Ibanez	<a href="http://www.ibanez.com">www.ibanez.com</a>	215-638-8670	43	Celestion	<a href="http://www.celestion.com">www.celestion.com</a>	631-249-399
178	Michael Kelly	<a href="http://www.michaelkellyguitars.com">www.michaelkellyguitars.com</a>	727-793-0079	17	Eminence	<a href="http://www.eminence.com">www.eminence.com</a>	502-845-5622
69	Morgan Monroe	<a href="http://www.morganmonroe.com">www.morganmonroe.com</a>	317-280-0454	<b>STRINGS</b>			
10	Ovation	<a href="http://www.kamanmusic.com">www.kamanmusic.com</a>	860-509-8888	88	D'Addario	<a href="http://www.daddariostrings.com">www.daddariostrings.com</a>	516-439-3300
21	Paul Reed Smith	<a href="http://www.prsguitars.com">www.prsguitars.com</a>	410-643-9970	02	D'Addario	<a href="http://www.daddariostrings.com">www.daddariostrings.com</a>	516-439-3300
19	Peavey	<a href="http://www.peavey.com">www.peavey.com</a>	601-483-5355	119	Dean Markley	<a href="http://www.deanmarkley.com">www.deanmarkley.com</a>	408-988-2456
22	Reverend Instruments	<a href="http://www.reverendguitars.com">www.reverendguitars.com</a>	586-775-1025	167	Dean Markley	<a href="http://www.deanmarkley.com">www.deanmarkley.com</a>	408-988-2456
6	Rickenbacker	<a href="http://www.rickenbacker.com">www.rickenbacker.com</a>	714-545-5574	113	DR Strings	<a href="http://www.DRStrings.com">www.DRStrings.com</a>	800-307-0036
6	Schecter	<a href="http://www.schecterguitars.com">www.schecterguitars.com</a>	8-8-846-2700	23	Dunlop Manufacturing	<a href="http://www.jimdunlop.com">www.jimdunlop.com</a>	707-745-2722
05	Steinberger	<a href="http://www.steinberger.com">www.steinberger.com</a>	800-444-2766	3	Ernie Ball	<a href="http://www.ernieball.com">www.ernieball.com</a>	805-544-7726
67	Takamine	<a href="http://www.kamanmusic.com">www.kamanmusic.com</a>	860-509-8888	108	Ernie Ball	<a href="http://www.ernieball.com">www.ernieball.com</a>	805-544-7726
4	Taylor Guitars	<a href="http://www.taylorguitars.com">www.taylorguitars.com</a>	619-258-1207	63	GHS	<a href="http://www.ghsstrings.com">www.ghsstrings.com</a>	800-432-ROCK
165	The Traveler Guitar	<a href="http://www.travelerguitar.com">www.travelerguitar.com</a>	800-476-1591	96	Rotosound	<a href="http://www.rotosound.com">www.rotosound.com</a>	800-675-2501
29	Washburn	<a href="http://www.washburn.com">www.washburn.com</a>	847-949-0444	159	WebStrings	<a href="http://www.webstrings.com">www.webstrings.com</a>	888-676-9840
93	Zemaitis Guitar	<a href="http://www.zemaitis.net">www.zemaitis.net</a>		<b>WEBSITES</b>			
<b>INSTRUCTION</b>				161	Net Music Makers	<a href="http://www.netmusicmakers.com">www.netmusicmakers.com</a>	
60	Absolutely Understand	<a href="http://www.absolutelyunderstandguitar.com">www.absolutelyunderstandguitar.com</a>	866-477-9900	160	Talent 2000	<a href="http://www.talent2K.com">www.talent2K.com</a>	800-499-6395
59	Paint Your Own Guitar	<a href="http://www.paintyourguitar.com">www.paintyourguitar.com</a>		<b>WIRELESS SYSTEMS</b>			
<b>MICROPHONES</b>				98	Audio Technica	<a href="http://www.audio-technica.com">www.audio-technica.com</a>	330-686-2600
4	Sennheiser	<a href="http://www.sennheiser.usa.com">www.sennheiser.usa.com</a>	850-434-9190	85	Shure	<a href="http://www.shure.com">www.shure.com</a>	847-866-7200





# MUSIC DISPATCH®

presents **Guitar Play-Along DVDs**

**NEW  
SERIES!**

The Guitar Play-Along DVD series lets you hear and see how to play songs like never before. Just watch, listen and learn! Each song starts with a lesson from a professional guitar teacher. Then, the teacher performs the complete song along with professionally recorded backing tracks. You can choose to turn the guitar off if you want to play along or leave the guitar in the mix to hear how it should sound. You can also choose from three viewing options: fret hand with tab, wide view with tab, or pick & fret hands close-up. Each DVD includes eight great songs that all guitarists will want to know!

**More volumes coming soon!**

## 3 VIEWING OPTIONS:



Fret hand with tab



Wide view with tab



Pick & fret hands close up



### Classic Rock VOLUME 1

All Right Now • Carry on  
Wayward Son • Cat Scratch  
Fever • I Want You to Want Me •  
La Grange • Mississippi Queen •  
Rock and Roll Hoochie Koo •  
Sweet Home Alabama.  
00320530 DVD .....\$14.95

### Modern Rock VOLUME 2

Alive • Bat Country • Just like  
You • Loco • Nice to Know  
You • Nookie • One Step  
Closer • Whatever.

00320529 DVD .....\$14.95

### Acoustic Hits VOLUME 3

Every Rose Has Its Thorn •  
Fly to the Angels • Iris • More  
than Words • Silent Lucidity •  
Tears in Heaven • 3 AM • To  
Be with You.

00320527 DVD .....\$14.95

### Chicago Blues VOLUME 4

All Your Love (I Miss Loving)  
• Easy Baby • I Ain't Got You  
• I'm Your Hoochie Coochie  
Man • Killing Floor • Mary Had  
a Little Lamb • Messin' with the  
Kid • Sweet Home Chicago.  
00320524 DVD .....\$14.95

### Mainstream Rock VOLUME 5

All the Small Things • Are You  
Gonna Be My Girl • Drive  
• Heaven • Keep Away •  
Kryptonite • Lightning Crashes  
• My Own Worst Enemy.

00320528 DVD .....\$14.95

**CALL TOLL-FREE 1-800-637-2852**

**www.musicdispatch.com**



# A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

## DOUBLE OR NOTHING

Army of Anyone's Dean DeLeo talks about the importance of having a backup.

By NICK BOWCOTT

**>> DESIGN PHILOSOPHY** "There are a lot of buttons on my rack, and it looks like a three-quarter-size refrigerator, for goodness sake!" says Dean DeLeo, the former Stone Temple Pilots six-stringer who now performs with Army of Anyone. As it turns out, a significant chunk of DeLeo's rig is backup. "It once broke down on me when I was in Japan, and from that point on I said I need two of everything. The gear in my rig is a really integral part of my sound, so it's vital that I always have it there."

The doubling-up theme extends to his guitars, which include two custom-built six-string double-necks that allow DeLeo to perform some of the tunes on

Army of Anyone's self-titled debut. "I recorded some songs using alternate tunings for the rhythms and standard tuning for the solos. When it came time to tour, I got together with Fender and designed a couple of double-neck Strats. That way I can play the rhythm on the bottom neck and switch to the top neck for the lead."

DeLeo's rig also contains a Vox AC30, which sits onstage between the two 4x12 cabs. "The Vox is running all the time and has more of a stringy sound that blends in nicely with the Marshalls," he explains. "When I play chords, I like to hear every note, and the AC30 has the clarity that I'm looking for."

**>> CONTROL ISSUES** "I do it all from my old Rockman MIDI pedal board. It's

“

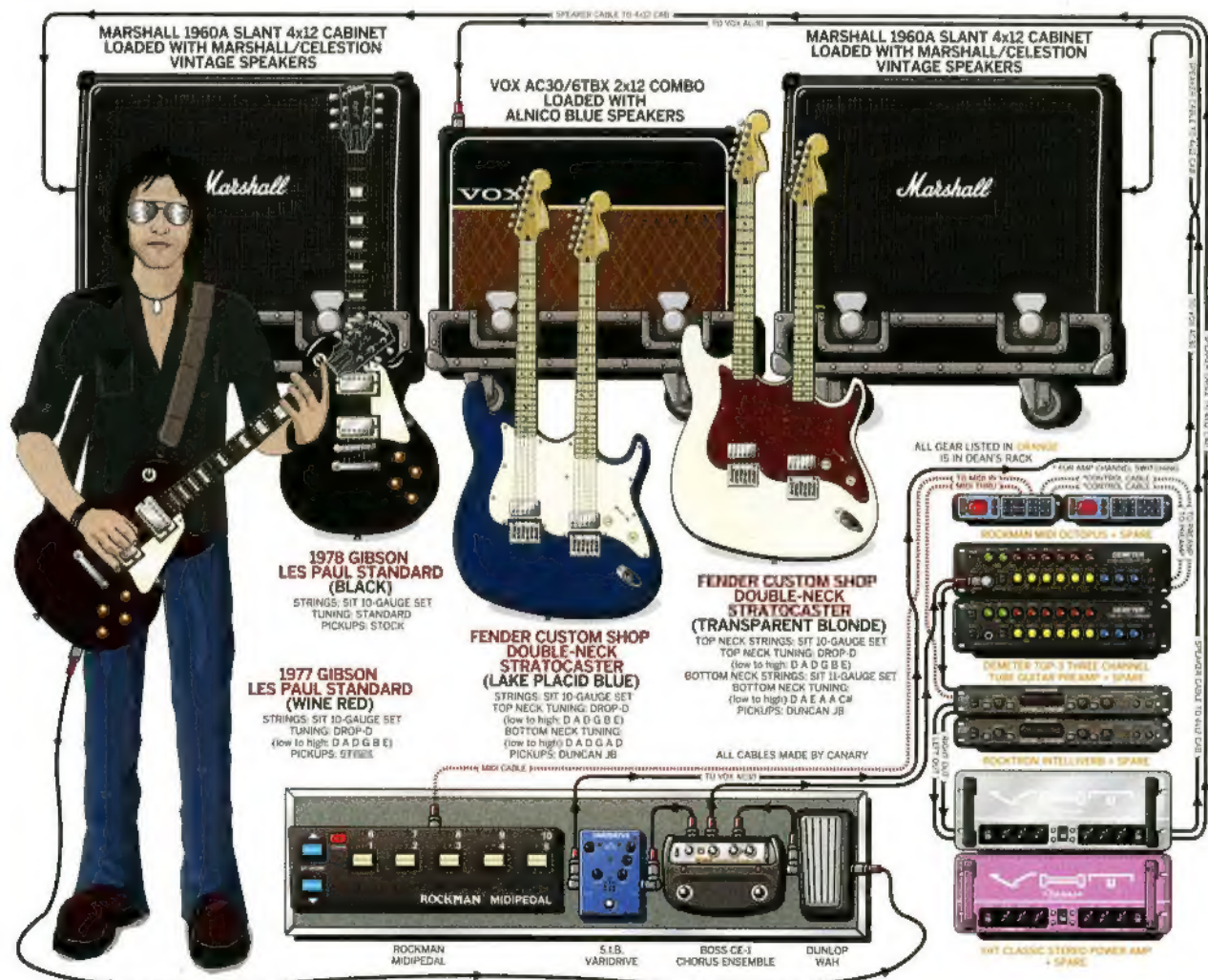
MY RIG ONCE BROKE DOWN ON ME IN JAPAN. FROM THAT POINT ON I SAID I NEED TWO OF EVERYTHING.”

very antiquated, but if it works, why change it?"

**>> FAVORITE PIECE OF GEAR** "Probably my tri-modal Demeter preamp. Its three channels allow me to have a clean patch, a dirty patch and a 'blast-off' solo patch."

**>> SECRET WEAPON** "I don't know that I have just one. If anything, it's my entire rig. It's been with me since 1991 and has always been very good to me. It sounds wonderful every time I plug it in and is roadworthy and reliable. And the tonality I can pull out of it by merely backing off on my guitar's volume is phenomenal." \*

Special thanks to Dean's tech, Bruce Nelson, for his invaluable help.







THE QUEEN'S AWARDS  
FOR ENTERPRISE  
INTERNATIONAL TRADE  
2006

[www.orangeamps.com](http://www.orangeamps.com)

**Chances are, if your boss is a guitar hero,  
you're already using a Korg Tuner.**



Whether helping deliver RHCP's intoxicating collision of funk and rock or deep into a solo project, John Frusciante always finds his unique groove. But before John gets red hot, guitar tech Dave Lee relies on a Korg tuner to make sure John's weapon of funk destruction is in tune and ready to rock. Korg invented the world's first electronic hand-held tuner, and we still make accurate, affordable tuners for every need. So, when you tune your own guitar, why settle for anything less?



Plug it in. Put it on. Check out Korg logowear at [www.korg.com/wear](http://www.korg.com/wear)

**KORG DTR-2000 Digital Rack Tuner**

**KORG**  
TUNERS

© 2006 Korg USA, 316 S. Service Rd., Melville, NY 11747 • (631) 390-8737 • [www.korg.com](http://www.korg.com) • Photo by Neil Zlozower